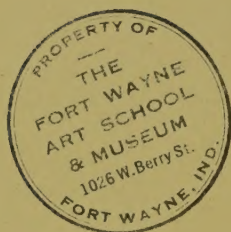
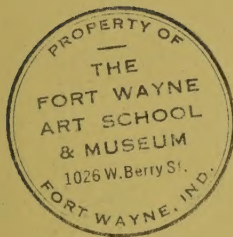


FINE PRINTS
OF THE YEAR
1927





FINE PRINTS OF THE YEAR

NE 1730
.F5
v. 5

FINE PRINTS OF THE YEAR

AN ANNUAL REVIEW OF CONTEMPORARY
ETCHING AND ENGRAVING

1425
Edited by

MALCOLM C. SALAMAN

Hon. Fellow, Royal Society of Painter-Etchers and Engravers



VOLUME FIVE *Baz*

*Containing reproductions of Etchings, etc., issued
or made during the year ending October, 1927*

London: Halton & Truscott Smith, Ltd.
New York: Minton, Balch & Company
(Printed in Great Britain)

INDIANA PURDUE
LIBRARY

JUL 15 1980

Fort Wayne

Printed in Great Britain by
Morton, Burt & Sons, Ltd.,
56 - 58, Porchester Road,
Bayswater, London, W. 2
November, 1927.

7-14-80

CONTENTS.

	PAGE
BRITISH PRINTS OF THE YEAR. By Malcolm C. Salaman ...	I
A FEW PRINTS FROM OVERSEAS. By Malcolm C. Salaman ...	II
AMERICAN ETCHERS WITH EUROPEAN PUBLISHERS. By Malcolm C. Salaman ...	13
ETCHERS IN AMERICA. By Helen Fagg ...	15
DIRECTORY OF ETCHERS AND ENGRAVERS (chiefly British and American) with list of plates executed or first published during the year 1926-7.	} <i>At the end of the Book</i>
List of Publishers of Original Etchings and Engravings.	

LIST OF ILLUSTRATIONS.

BRITISH PRINTS.

	PLATE
AIKEN, JOHN M., A.R.S.A., A.R.E., "A Full Tide." Dry-point	I
AMSHIEWITZ, J. H., "The Fortune Teller." Dry-point ...	2
ANDERSON, STANLEY, R.E., "Avignon, from the Rhône." Dry-point ...	3
AUSTEN, WINIFRED, R.E., "French Partridges." Dry-point ...	4
AUSTIN, ROBERT, A.R.E., "A Woman of Scanno." Line Engraving ...	5
BLAMPIED, EDMUND, R.E., "Street by Night." Dry-point ...	6
BOUVERIE-HOYTON, EDWARD, "The Little Shrine." Etching ...	7
BRANGWYN, FRANK, R.A., "An Alpine Bridge." Dry-point ...	8
BRISCOE, ARTHUR, "The Shipwright." Etching ...	9
BROCKHURST, GERALD L., R.E., "La Tresse." Etching ...	10
COPLEY, JOHN, "Three Bathers." Etching ...	11
DETMOLD, E. J., "The Messenger." Etching ...	12
DODD, FRANCIS, A.R.A., "Porta della Carta." Dry-point ...	13
FROOD, HESTER, "Château at Avallon." Etching ...	14
GOSSE, SYLVIA, A.R.E., "Despair." Etching ...	15
HALL, OLIVER, R.A., R.E., "Grim Spain." Etching ...	16
HARDIE, MARTIN, R.E., "A Dutch Waterway, Veere." Dry-point	17
HOBSON, KENNETH, "Lothbury Court, Bank of England, 1926." Aquatint and Etching ...	18
JONES, SYDNEY R., "Royal Exchange." Etching ...	19

	PLATE
KNIGHT, LAURA, A.R.A., A.R.E., R.W.S., "A Cornish Harbour." Dry-point	20
LEE, SYDNEY, A.R.A., R.E., "The House of Mystery." Aquatint	21
LEE-HANKEY, W., R.E., "Betrothal." Dry-point	22
LINDSAY, LIONEL, "A Doorway, Burgos Cathedral." Etching ...	51
MCBEY, JAMES, "The Passing Gondola." Etching	23
MACLEOD, H. DOUGLAS, "Fishing Boats." Etching	24
MENAB, ALLAN, "The Tower of Casbah, Algiers." Dry-point ...	25
NEVINSON, C. R. W., "Sevres." Dry-point	26
NIXON, JOB, A.R.E., "An Italian Hill Town." Dry-point ...	27
OROVIDA, "The Dancing Slave." Etching	28
OSBORNE, MALCOLM, R.A., R.E., "His Honour Judge Parry." Dry-point	29
PETER, R. C., R.E., "The Day's Thirst." Mezzotint	30
ROBINS, W. P., R.E., "A West Sussex Mill." Dry-point ...	31
RUSHBURY, HENRY, A.R.A., R.E., "Place des Victoires." Dry-point	32
SHORT, SIR FRANK, R.A., P.R.E., "The Shadowed Valley, The South Downs." Mezzotint	33
SIMPSON, JOSEPH, "The Mummer." Etching	34
SMART, D. I., R.E., "Angers." Dry-point	35
SMITH, PERCY, "The Singing Beggar." Etching	36
SOPER, GEORGE, R.E., "The New Pony." Etching	37
SOUTER, JOHN B., "A Dish for Herodias." Dry-point	38
STRANG, IAN, A.R.E., "San Gil, Burgos." Etching	39
SULLIVAN, EDMUND J., A.R.E., A.R.W.S., "'Cello Solo." Etching	40
SUTHERLAND, GRAHAM, A.R.E., "May Green." Etching ...	41
TALMAGE, ALGERNON, A.R.A., "The Old Favourite." Etching	42
THOMPSON, E. HEBER, A.R.E., "The Diligence Party." Dry-point	43
TODD, A. R. MIDDLETON, A.R.E., "The Vamper." Dry-point	44
TUNNICLIFFE, C. F., "The Kestrel." Etching	45
TUSHINGHAM, SIDNEY, "Plaza Mayor, Segovia." Dry-point ...	46
WALCOT, WILLIAM, R.E., "Back Entrance to Saloman's Palace." Etching	47
WEDGWOOD, GEOFFREY H., A.R.E., "The Capitol, Rome." Etching and Line Engraving	48

	PLATE
WILKINSON, NORMAN, R.I., "Cod Fishing on the Great Banks, Newfoundland." Dry-point	49
WILSON, STANLEY R., "The Zuider Zee." Etching	50

CONTINENTAL PRINTS.

ACHENER, M., "Le Val d'Ema, Le Monastère." Etching ...	55
BAGDATOPOULOS, W. S., "Mohammedan Beggar." Etching ...	52
BÉJOT, EUGÈNE, R.E., "Le Quai Louis XVIII., Bordeaux." Etching	56
DISERTORI, BENVENUTO, "Capitoline Hill from the Farnese Gardens, Rome." Etching	53
DROUART, R., "Femme debout à sa toilette." Dry-point ...	57
DUFOUR, J. J., "La Seine, Statue d'Henri IV. et le Pont-Neuf." Etching	58
FARGE, HENRI, "Le Chemineau." Etching	59
FÉAU, AMÉDÉE, "Le Chêne sur l'étang, Ain." Etching ...	60
GATIER, PIERRE, "Le Cordier." Etching	61
HAAGENSEN, F. H., "The Pilot's Home and Cutter." Etching ...	54
MYR, M., "Le Marché aux puces, Paris." Dry-point	62

AMERICAN PRINTS.

ARMINGTON, CAROLINE, "La rue des Prêtres, Saint Séverin, Paris." Etching	63
ARMS, JOHN TAYLOR, "A Pisan Court." Etching	64
AUERBACH-LEVY, W., "Elspeth." Soft-ground Etching ...	65
BENSON, FRANK W., "In Dropping Flight." Dry-point ...	66
BISHOP, RICHARD E., "Salt Marshes." Dry-point	67
BURR, GEORGE ELBERT, "A Summer Cloud, Apache Trail Country." Dry-point	68
CHAMBERLAIN, SAMUEL, "The Porches, Dinan." Dry-point ...	69
CLARK, ROLAND, "Redheads." Dry-point	70
CROSMAN, ROSE, "Chicago Towers." Etching	71
DAVIS, WARREN, "Running Nymph." Dry-point	72
EBY, KERR, "In the Open." Etching	73
FUCHS, EMIL, "The Mask." Etching	74

	PLATE
GALLAGHER, SEARS, "The Wayside Inn, Sudbury, Mass."	
Dry-point 	75
HALL, FREDERICK G., "Tour Goguin." Etching 	76
HASSAM, CHILDE, "Rampart Street, New Orleans." Etching ...	77
HEIL, CHARLES E., "Young Chickadee." Etching 	78
HEINTZELMAN, ARTHUR W., "Famille Suisse." Etching ...	79
HOPPER, EDWARD, "East Side Interior." Etching 	80
HUTTY, ALFRED, "Beverly Beeches." Etching 	81
KAPPEL, PHILIP, "Sail and Steam." Dry-point 	82
KINNEY, TROY, "Foot Light." Dry-point 	83
LEWIS, MARTIN, "Rain." Dry-point 	84
LITTLE, PHILIP, "Chinese Junks." Etching 	85
MACLAUGHLAN, DONALD SHAW, "Gothic Night." Etching ...	86
MOOREPARK, CARTON, "Day's End." Dry-point 	87
OLSHAUSEN-SCHOENBERGER, KATHE, "The Leap." Dry-point ...	88
PARTRIDGE, ROI, "Shuksan." Etching 	89
PETERSEN, MARTIN, "Faring News." Etching 	90
PLOWMAN, GEORGE T., "Connecticut River at Hanover, N.H."	
Dry-point 	91
RENOUARD, GEORGE, "Mamma Swimming." Etching 	92
ROSENBERG, LOUIS C., "The Great Bazaar, Constantinople."	
Dry-point 	93
STURGES, DWIGHT C., "A Game of Canfield." Etching ...	94
STURGES, LEE, "Marblehead, Mass." Etching 	95
THORNE, DIANA, "Pan of Puck's Hill." Dry-point 	96
TITTLE, WALTER, "The Bather." Dry-point 	97
TUTTLE, HENRY E., "Brothers of the Night." Dry-point ...	98
VONDROUS, J. C., "Rue Flamande, Bruges." Etching 	99
WOODBURY, CHARLES H., "Low Tide." Etching 	100

BRITISH PRINTS OF THE YEAR.

Year by year the standard of quality achieved by our graphic workers on the copper-plate becomes higher and spreads with the popularity of etching itself. Yet, while the idiom of the etcher is responding more and more often to artistic utterance of a personal character, the etching-needle or the dry-point, in the very adroitness of its use, is apt to be voluble about things which, though they may lack the original motive, may yet be worth discussion. Our principal etchers have been fairly productive during the year, though Mr. Muirhead Bone has been in Spain drawing, but not on copper, and Sir D. Y. Cameron has done nothing that he cares to talk about, so sensitive has he become of late to the fear of being thought self-advertising. Mr. Lumsden has recently returned from his fifth visit to India, so we may look to him for fresh visions of the East comparable with *The Scales*, *The Lamas*, or *Ragged Sails*, though for these we must be content to wait awhile. Mr. Griggs—but Mr. Griggs works in his own cloistral way. He has actually finished *The Fen Monastery*, but I dare not suggest its reproduction, for he has given me so many reasons against this, none of which seems to me conclusive. For the rest, with Sir Frank Short, Mr. Brangwyn, Mr. McBey, Mr. Blampied, Mr. Francis Dodd, Mr. Walcot, Mr. Sydney Lee, Mr. Malcolm Osborne, Mr. Rushbury, Mr. Brockhurst, all at their most characteristic, our survey, considering the restriction of numbers, may claim to be fairly representative. 1425

In *A Full Tide* Mr. John M. Aiken leaves hills and moors, and takes us to a village on the cold, bleak north coast of Scotland, all awash with the restless, greedy sea that rolls foaming over rocks and against the broken wall serving as a breakwater. In *The Fortune Teller* Mr. Amschwitz introduces us to an intimate incident in the lives of Brittany peasants, where a man is fiercely reading in the cards dire things he sees must happen to an old woman who smokes her pipe philosophically. It is a good design, and the central figure is full of vitality, while the old woman is a real study in stoicism. Mr. Stanley Anderson has made great strides of late in the favour of collectors, mainly, I fancy, because he has ceased to portray the underworld with its pathetic humours, and instead is depicting places with all their actual incidental circumstance. In *The Goose-Fair, Albi*, the study of the crowd with all its life and activity is wonderful, though the architectural interest is not happy, but, in *Avignon, from the Rhône*, the palace of the Popes with all the houses clustering around, the fortified walls, the bridge, all come perfectly, while the scene is charmingly animated by the men and women driving or filling their carts, and the people down by the river. Miss Winifred Austen's studies of wild fowl get more sure of hand, whether they be on the wing, as with *Mallards rising from the Reeds*, or gathered on the ground in some sheltered part of the moorland, like *French Partridges*. Mr. Robert Austin has produced this year with line-engraving and etching some exquisite little landscapes, *Plane Tree Cottage*, for example, being

a perfect gem of its kind ; but I have elected to represent him by *A Woman of Scanno*, which is a most distinguished study, so well planned upon the plate. Of an extreme simplicity is the modelling of the head and the hands, so finely are the strange head-dress and the voluminous gown rendered, that the print would seem to bear the stamp of an early 16th century master. Masterly is the word to describe Mr. Edmund Blampied's prints. He has been prolific this year with *Poor People*, wonderfully poignant in its simplicity and pathos ; *Night Time, Dieppe*, with its horse and cart in the centre, a triumph of light and dark beautifully disposed ; *The Ostend Shrimper* ; *The Vraic Cart, St. Malo*. But later than these are the first trial proofs of *Camels at a Well, Tunisia*, *The Farm Fire*, a maddened horse just let loose from the conflagration, and *Street by Night*, which is an amazing nocturnal impression seen and felt by the artist. The two horses coming suddenly into a fierce light, and the one in darkness, just as sudden, forcing its way appropriately with dry-point lines full of significance. Houses artificially lighted and a dark sky complete the print.

In *An Alpine Bridge*, with its arch between high rocks and great firs, Mr. Brangwyn reveals all his easy mastery of design with the romantic feeling inseparable from his work. Mr. Bouverie-Hoyton would already seem to have learned from his experiences with his Rome Scholarship how to control his forces, and *The Little Shrine* shows an Italian landscape, well ordered and with exuberant trees, filled with sunshine, yet perhaps somehow lacking the inspiration that we may hope for later on when the scholarship is run out. Mr. Arthur Briscoe continues to show us, as to the manner born, how the sailors man the yards and furl the sails "when the stormy winds do blow," or take other nautical hazards under stress of weather ; but here for the nonce he has concerned himself with the man who builds the boat. *The Shipwright*, swinging his hammer, is a fine figure of a man, though perhaps a little more care for expression in the draughtsmanship of his left leg might not have been amiss, but the craft at sea and those with which the builders are concerned make a fine setting for him. *La Tresse* is one of the most triumphant of Mr. G. L. Brockhurst's countless presentments of the "eternal feminine." Here is a masterly subtlety of tone which would seem almost to exceed the power of etching, the flesh of face and hands, the strands of hair, the costume, all are flawless, but there is an unmistakable spark of vitality, which makes one question the psychology of the lady. Might this be a face to launch a thousand whims, or does that eye betoken a passionate resolve? New among workers on the copper-plate is Mr. John Copley, who has hitherto confined his originality of expression to the lithographic stone. Lately he has taken to etching and has wrought a few distinguished plates, notably *An Old Genoese*, *An Alassian Balcony*, and *Three Bathers*, in which we see the backs of two tall, slim young men, who are facing the sunlight which plays upon the waves of the Mediterranean. The effect is very subtly and charmingly handled, but the third gaunt figure is unduly ugly of form. It is pleasant to see Mr.

E. J. Detmold in happy mood again, and the camel with its rider, in *The Messenger*, strides the sand towards their goal with "the patient swiftness of the desert ship."

Mr. Francis Dodd is a master of the dry-point, and with it most sensitively and vitally he suggests the character and physiognomy into which he has such fine and sure intuitions. *The Old Postillion* is a representative example, the head and the hands being modelled with most live subtlety, and the clothes really worn. But in the *Porta Della Carta* Mr. Dodd proves himself a loving draughtsman of this famous entrance to the Doge's palace, lingering with his dry-point over every detail of structure and ornament, distinguishing the textures, and giving a splendid impression of the rich portal with the archway leading to the great staircase, by which groups of tourists are standing in the sunshine. Miss Hester Frood has been impressed by the gracious aspect of the *Château at Avallon*, and has delineated its features with distinction. Miss Sylvia Gosse has a distinctive manner of selecting and depicting her subject. Here, in *Despair*, is a man at a loose end of life, a woman may have sent him there, a horse that he backed heavily may have lost, anything may have happened. At all events, things look pretty black for him, but the room is as tidy as ever, and he just sits and stares. Miss Gosse with great skill blends soft ground with line etching.

It is pleasant to welcome Mr. Oliver Hall back to the ranks of the etchers; he has been missing too long, while as a painter he has been winning the full recognition of the Royal Academy. He has published several plates this year, but under the title of *Grim Spain* he has depicted that Alcantara Bridge at Toledo which no etcher who has seen it appears able to resist. He shows it in shadow, with the sunlight playing on the banks and the gateway and dancing on the river. Mr. Martin Hardie loves the varied character of sea-coasts, and in *A Dutch Waterway, Veere*, a subject that has appealed to many etchers, he has managed to convey with skill and charm a delicate vision of the place across the calm waters, with a sailing boat lying near at hand, and work in progress on some wooden structure. The Bank of England, in the course of its reconstruction, has wisely resolved to perpetuate pictorially certain portions of the old buildings that have been necessarily doomed to demolition. To Mr. Kenneth Hobson they have entrusted the fine Lothbury Court, with its Roman arch, and its screens above the spacious steps with their vase-surmounted entablatures supported by Corinthian columns. Beautifully drawn in line and aquatint, aquatint subtly used, with full knowledge of the medium's capacity, *Lothbury Court, Bank of England, 1926*, is a very distinguished print and a worthy record. Most valuable has Mr. Sydney Jones's architectural training proved to him as an etcher. His set of the Cambridge colleges was a promising success, but now that the buildings of London have engaged his etching-needle, his portrayal of them gains gradually in power and certainty. The *Royal Exchange* presents its Corinthian portico, drawn with a fine sense of its proportions, in artistic relation to the adjacent buildings, from which no architectural

feature is missed, while human interest is given to the picture by the bustle of motor traffic and wayfarers. An admirable feeling of light is pervasive. In the exercise of her art Mrs. Laura Knight has essayed a large variety of subjects, not deterred by any difficulty and never seduced by prettiness, but in *A Cornish Harbour* she has tackled the unaccustomed thing and come off victorious. That great reach of calm, buoyant water she has mastered graphically with her dry-point, and given a capacious impression of the scene, with the busy little harbour and the houses on the hill-side. *The House of Mystery* has afforded Mr. Sydney Lee ample opportunity for that craftsmanship which to him is almost as absorbing as art itself, for in conveying the romantic impression and the mysterious aspect of this derelict old house, he has used every device of aquatint known to him, and who shall say what that means? With marvellous skill he has rendered the textures of the materials with which the house is built, suggesting age and many associations that have accumulated with the years, and perhaps one dreadful half-legendary memory of long ago that still haunts vaguely and fearfully every stone and rafter in the building. This is a masterly print, and I know no one but Mr. Lee who could have compassed it. Mr. Lee-Hankey's *Betrothal* is the happiest plate that he has achieved for some time; it is a fresh motive for his deft dry-point and a welcome change from the pathetic mother and child. These lovers of Normandy are pledging their troth much to the mother's satisfaction, but there is a silent yearning in their looks that augurs well for their later love.

Mr. James McBey's first Venice set has comprised some memorable plates, in which with the magic of his needle he has captured, in linear conceptions of suggestive beauty, those aspects and moods of Venice which have enchanted his own vision and spirit. *Barcarolle*, *Santa Maria della Fava*, *The Bridge by Night*, *Laguna Veneta*, *Palazzo dei Camerlenghi*, these offer charming variety with a new and distinctive motive in each; but in his beautiful etching, *The Passing Gondola*, imagination is moved to catch the echoes of centuries of Venetian romance. The lapping waters and the house-fronts take a mysterious loveliness from the sunlight and the shadows, and as the gondola leaves the ripples in its wake, we can almost hear the singing of a lover. Mr. Douglas Macleod is comparatively a new-comer among the etchers, but if the exquisite *Fishing Boats* is a sure test of his quality, he should not be long before he reaches high rank. It may be thought that the atmosphere enveloping the wide stretch of water and the boats with the large nets suggests the wizardry of McBey, but the vision is at first sight and the line is his own. Mr. Allan McNab is a far-travelled artist, who has seen many places and seen them invariably with interest. In his series of the Mediterranean ports he has caught the distinctive character of each, and interpreted it with line-engraving assisted by etching, as, for instance, the fine and spacious impression of *Algiers*, done earlier in the year. But, wanting a change of method, he turned to the dry-point for his vision of *The Tower of Casbah, Algiers*, using its furry line very delicately to represent this last

surviving look-out of the Moorish pirates. The old octagonal tower is the centre of a distinguished design, looking down from the heights on to the houses of the sea-front and the hills across the bay. With the tall trees and the watery reflections and verdant banks, fringed with houses, Mr. Nevinson has woven, in *Sevres*, a pattern that has novelty, interest and charm. Mr. Job Nixon is always original, and in *An Italian Hill Town* he gives a delightful turn to his originality. That hill town he knows intimately, for he rents a cottage there, and this intimacy is revealed in the way the place is peopled, most of the inhabitants being busily engaged in driving pigs or goats along the little roads that wind among the houses climbing the hill. Women walk carrying large baskets or poising jars upon their heads, while the men for the most part ride donkeys with the air of cavaliers. Trees lend their graces to the scene, and birds fly away to the distant hills. Not often has a plate been filled with so vivacious an interest, while preserving its sense of unity and its balance of black and white. Miss Orovida's designs are always of a strange originality, exotic, as it were, and depending on a beautiful rhythm of line. She has devised aquatint effects of her own, but these add nothing to the original charm of the line. Leaving for the nonce the struggle between man and beast, which has supplied her with some very virile motives, she has lately turned for theme to the dance of a rhythmic beat. Here is *The Dancing Slave*, stamping her feet with regular tread to the beat of the drum and clapping her hands over her head, while the others seated on the ground look on superciliously or jealously, and the donkey waits. In *Ceremonial Dance* there is more excitement, there are horses and a bullock and the makings of a crowd, but the figures of the dance are in set terms.

Mr. Malcolm Osborne has lately been in Avignon, Albi, Carcassonne, and I have been privileged to see some exquisite drawings he has made and the initial stages of the etchings, but these are not yet ready for publication. Meanwhile, the portrait of *His Honour Judge Parry*, in its First Trial State, is here to proclaim, what I have long maintained, that Mr. Osborne is second to none as an engraver of portraits, portraits, that is, of distinctive character and personality. The face of the witty judge is eminently characteristic, and the artist's intuitions have missed the significance of no feature. Parry is in the full panoply of the law's majesty, but the kindness of the man is patent in the judge. Mr. R. C. Peter goes his own way as a mezzotinter, whether in allegory he gives his imagination rein, or whether he presents some typical incident of pastoral life. In *The Day's Thirst*, for instance, a farm labourer rides his horse bareback down to a pool to drink, he watches with sympathetic interest as the thirsty beast makes larger and larger eddies in the water that reflects the trees and the verdure on the bank. The sunlight comes across the field and settles on the back of man and horse, but the artist's scraper compasses the gradation of tones with infinite resource and sensitive finesse. In *A West Sussex Mill* we have Mr. W. P. Robins at his best, interpreting this characteristic bit of English landscape as if

he loved every inch of it. No etcher will miss the chance of drawing a windmill, but this one, situated as it is, among trees and close to an old barn, and shaped as it is, telling of age, is peculiarly tempting to one so essentially English as Mr. Robins, who has made of it a really beautiful etching. The dry-point in the hands of Mr. Rushbury is a magic instrument, investing with particular interest all kinds of places, picking out the sunshine from every feature of a building and making the shadows live. In *Place des Victoires* his drawing is sensitive to a degree, the houses appear to be alive, and the vitality of the street occurs naturally in its incidents, the informal marching of soldiers, the slow passing of horse-drawn lorries, a man carrying a ladder, people entering shops, wayfarers in the road, all with a brilliant unity and harmony.

Sir Frank Short has been so long recognised as the master *par excellence* of mezzotint, challenging the 18th century masters on their own reproductive grounds, and going far beyond them in applying the method to original landscape, that it is not surprising to find him producing another masterpiece. Yet *The Shadowed Valley*, *The South Downs*, is a masterpiece indeed, and I cannot recall in the whole range of his original work, not of course including his wonderful interpretations of Turner and De Wint, that he has done anything quite so noble and stately. Sir Frank loves the South Downs, and has found among their gracious and gentle undulations many a fine motive for his art, but here where the shadows fall beautifully upon the valley and poetry calls what tune you will, he has seen a design the curved lines of which would seem to bring it arbitrarily within the category of "modern" art, but that the structure of the land commands its own lines and curves, and the moving clouds in the sky subtly rule its changing surface tones. So modern art truly happens when the artist has the genius to make it with beauty and truth. Of a different character, but no less subtle in its tonality, no less charming in its pictorial scheme, is *Headlights over the Hill*. That Mr. Joseph Simpson has a rich gift of portraiture he has amply proved, and his intuitions for character are always allied to pictorial feeling. *The Mummer* is a typical old actor, slightly overdressed, in a "misfit" coat, with top hat a-tilt, slightly over-articulate, with a duly adjusted monocle, ever ready to pose and exaggerate his natural feelings, with a subconscious humour in the spectacle, and a little inclined to be *laudator temporis acti* indiscriminately. Withal the man is loveable, he is generous to a fault and always hard-up, but Mr. Simpson's needle has cleverly fixed the type. Mr. D. I. Smart and his dry-point seem to have gained more of a mutually understanding relation, and they now approach subjects with the certainty of a welcoming response. Two aspects of La Rochelle have lately revealed vivacious charm, but here in *Angers* I think Mr. Smart has wrought so far his *chef-d'œuvre*. The castle-prison with its many towers frowns on the river Maine, but the spires of the Cathedral rise behind in benediction, as it were, the riverside houses look on smilingly, the bridges bear their freight of traffic, wayfarers and vehicles, across many spans, and everywhere, on the river and on the banks, are people devoted to

angling. This plate has a rare and gentle charm. In Mr. Percy Smith's very artistic *Singing Beggar* the man sings his way, with lagging steps, along the "long, unlovely street," somewhere in the suburbs, with its little front gardens all trim and smug, its houses exactly alike, and not a window or a door open to suggest that the singer has a single listener. The man himself is ragged and very much out-at-elbow, but he must be singing very high-class unpopular music for no one to throw him a copper or two, or is this merely a suburban attitude of mind towards the street-singer?

The New Pony, by Mr. George Soper, depicts an incident of gipsy life studied at first hand. Some women by the steps of a caravan are watching with interest one of their men riding a horse and giving the lead to the new pony cantering by his side and absorbing the attention. Mr. Soper draws horses with an expert hand, but rarely has he wrought so happily a true etcher's plate. One never knows what Mr. John B. Souter will do next. He brought back from Spain a number of beautiful pencil drawings, some of which are destined for the copper-plate, but he surprises me with this exquisitely modelled nude figure, her arms upraised and carrying a "charger," on which is a human head in a blaze of light. A sinister hand draws back a curtain. The eyes are alight in the curly head of the young girl, whose face wears a look of determination. *A Dish for Herodias* is the title, and the head, of course, is John the Baptist's. Mr. Ian Strang has a manner that is very sober and very sound. He will allow himself no sketching liberties, but will look well at his subject, selecting the best point of view for design, and then make a most complete and distinguished etching. Of many I have selected *San Gil, Burgos*, as being perhaps the finest. Mr. E. J. Sullivan's *'Cello Solo* is a very sensitive study of the enthusiastic old amateur, whose hands are not quite as supple as they were wont to be, and who is bent upon reading the score, with anxiety about his coming in to time with his part in the orchestra. Mr. Sullivan's drawing is, of course, impeccable, but as an etcher he is gaining increased command of his means, and the man and his instrument are as one. Mr. Graham Sutherland's *May Green* is an etched lyric in the manner of Samuel Palmer. Spring is here, "the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land," an apple tree is laden with fruit, a pear tree grows by the wall, and beyond by the little chapel is a chestnut, but there is a feeling of home in cottage and barn. Mr. Talmage, the painter, has taken to etching, and promises to be successful at it. Here on the sunny outskirts of a park we see the lady of the manor, in riding habit, dismounted from her horse, selecting one of the three horses at grass for her special caress. *The Old Favourite* is pleased, for, though his best days are over, his mistress's hand will never lose its endearing touch. Mr. Heber Thompson has Italy in his blood, and *The Diligence Party* sings it gladly. They are waiting, this typical little party of peasants, at a point of vantage on the road where the coach will stop. The old man passes the time happily playing with the child, who tweaks him by the

nose to his vast delight, while the two women sit hotly in the sun, the one holding an open sunshade, the other minding a goose in a basket. Mr. Thompson has used his dry-point very deftly, but has he not conceived his subject rather as a painter would?

The Vamper of Mr. Middleton Todd is an intimate study of the man and his accordion, seen in artificial light and dark shadows and interpreted with a very sensitive dry-point. What tunes he may play, what quaint harmonies he may contrive, it is certain that they have never been written down, at all events, as he plays them. He will vamp an accompaniment to any song, and make it sound as if it were a symphony composed for the occasion. Mr. C. F. Tunnicliffe has issued this year through Messrs. Dickins two sets of etchings, in each of which there have been remarkable prints, which have shown points of advance in the young etcher's work. The sense of composition was his from the first, ingrained, as it were, and it becomes only more sure, so that in such a print as *The Pasture Gate*, the four resting cattle and the one standing cow fill the foreground beautifully, and the man carrying a filled sack on his head links the farm buildings and the trees beyond, lending unity to the whole. But *The Kestrel* is a spacious landscape and skyscape composed in several planes, yet all seeming to recede over a great tract of country. A wall built of stones curves down to the front, and behind this a number of chickens are picking the ground. But a magnificently etched sky pervades the picture, lending its light and its dark to the landscape, and from a bright break in the clouds issues a kestrel. Mr. Sydney Tushingham has made some Italian plates, as usual, such as *San Leonardo, Venice*, but Spain has attracted his facile dry-point, and in the *Plaza Mayor, Segovia*, he has found rich opportunities in the municipal buildings and the cathedral, while the donkey traffic in the square is eminently characteristic. The *Arc de Triomphe, Paris*, engaged Mr. William Walcot's art with splendid result, for being based on one of the arches of ancient Rome, it appealed to his archæological sense as well as his pictorial, while its glorious significance proved inspiring. But Mr. Walcot could not be modern for too long, and he now takes us to the *Back Entrance to Saloman's Palace*, there to luxuriate in ancients, to accept the massive architecture of the time, with its huge columns, as if it were of the manner of to-day, and consort with tall and stately figures, giants even, that wait upon the gorgeously canopied litter and the richly accoutred camels. Mr. Walcot can always at will "hold the gorgeous East in fee."

Mr. Geoffrey Wedgwood has been a Rome scholar for engraving, and his careful dry-point, *The Capitol Rome*, shows how conscientious in their drawing these Rome scholars have to be. Vivaciously peopled in every part of the plate, the various ranges of steps help to a good pattern. Mr. Stanley Wilson knows the Dutch *botter*, and how with sail filled it can urge along in a buoyant sea. *The Zuyder Zee* is practically its birth-place, and it races over the wavy waters of the Zee just as Mr. Wilson shows, with its weight justly opposed to the volume of the water. This is a breezy scene, and we can almost hear the sounds of wind and wave.

There seems something almost uncanny in Mr. Norman Wilkinson's *Cod Fishing on the Great Banks, Newfoundland*, for these solid men in the near boat seem to be hailing a kind of ghostly craft, that, as like as not, will disappear in the mist whence it came. But the water is so buoyant any boat would live in it, and Mr. Wilkinson is too much of a realist to have any traffic with phantom ships.

And now that we have reached the limited number of our reproductions, I am appalled at the many excluded. I wanted so much to have presented particularly Mr. Alfred Hartley's fascinating aquatint, *At San Giovanni, Lake of Como*, with all its lovely gradations of tone; then Mr. Robin Tanner, whom Mr. Nicholson, of Liverpool, introduces to me as a new recruit in the Samuel Palmer tradition, has done elaborately and compactly but very charmingly, *Allington in Wiltshire*, an idyllic landscape based on a 15th century palace now used as a barn. Mr. Kenneth Holmes is, as far as I know, a new-comer, with some vivacious dry-points of the engineering world, but *Teignmouth* is very pleasing with the sea winding inland and the ships coming up close to the railway lines. In *The Percipient* Mr. Nathaniel Sparks has laid special stress on the riparian landscape, with the cathedral charmingly august on the opposite bank against a rocky background, while live-looking effigies of the Madonna and Child are in a shrine prominent in the foreground, with Mary lilies growing. Mr. Fred Richards daintily takes his needle along St. James's Street, from *Boodle's to St. James's Palace*, and clears away the traffic as with a policeman's warning hand; then there are Mr. Stuart Brown's delicately etched *Harvest Field, Early Evening*, and Mr. Grainger Smith's *A Shropshire Homestead*; Mr. Anthony Gross's distinctive *The Wine Shop, Madrid*, Mr. W. Renison's *Dunvegan Castle*, Mr. H. Gordon Warlow's *Street in Cairo*, and Mr. R. W. Allan's *Just Arrived—Rosehearty*; and from Mr. B. Eyre Walker's gracious landscapes, Mr. John Cameron's, Mr. Affleck's, Mr. Johnston Baird's, and Mr. C. H. Baskett's, perhaps one or two might have been chosen. Mr. Joseph Gray's *A Mediterranean Port* lets the sea speak spaciously, though this clever artist is scarcely at his best, his ambitious essay has not quite come off; but Mr. Sidney M. Litten's *Breakers* or *Becalmed* show him a good etcher of the sea and atmosphere, and Miss A. M. Elliott's *Thames Barges* is full of promise. Three admirable interpreters of animal life are Mr. John Nicolson, whose *Youngsters*—two foals snuggling up to one another in a stable—is a fine dry-point; Mr. Vernon Stokes, who is particularly happy with his studies of dogs in *An Otter Hunt*; and Mr. L. R. Brightwell, whose *Kings in Exile* are three elephants tethered at a country fair. Of "subject" etchings several appeal. Mr. Geoffrey C. Garnier is an artist of whom we shall hear more, he has a fine conception of the range and capacity of aquatint, as witness "*The Wandering Jew*," but I am specially attracted to a dry-point, "*There was a certain rich man—*," which, if the children in the foreground had not been so weak in comparison with the impressive strength of the great flares and the figure of Death in the centre, would certainly have claimed

its place. Then there are, with their various appeal, Mr. Allan Gwynne-Jones's vivacious *Southwold Fair, 1912*, Mr. Thomas Mackenzie's *The Acetylene Flare*, an actual study of three workmen, Miss Molly Campbell's amusing *Dressing Up* and *The Broken Jar*, Miss Eileen Soper's artistic *Peg Tops*, Mr. Jan Gordon's *Guitar Maker*, and other Spanish subjects, Mr. J. Harvey's *Gentleman of Fortune*, Mr. S. Van Abbé's *The Law*, and Mr. E. H. Lacey's *The Black Lace Shawl*, which would be a fine thing if the woman's face were equal in treatment to the shawl.

MALCOLM C. SALAMAN.

A FEW PRINTS FROM OVERSEAS.

AUSTRALIA.

Recently Messrs. Colnaghi have introduced to the British public an Australian etcher who has made such an excellent impression that his prints would seem to be among those favoured by promiscuous collectors. This is Mr. Lionel Lindsay, whose works are of a very different order from the meretricious prints of his younger brother Norman. Although he has been etching and wood-engraving for years, it is the plates that he wrought after his visit to Spain last year in which he shows his real quality. Spain has a special attraction for him, a fascination, one might say, and though he is supposed to have left the beaten track for his subjects, we find him busy with various themes in Toledo, Burgos, Segovia, Avila, Granada, Gerona. *Las Rejas, Toledo*, is an etching of considerable charm, but for dignity and solemnity of design and vital impression, *A Doorway, Burgos Cathedral*, is, in my opinion, Mr. Lindsay's finest print. Admirably subtle is the treatment of light and shadow, and the black vestments of that priest at the top of the steps, standing against the light and facing the dark of the doorway's interior, are very valuable.

GREECE.

Mr. W. S. Bagdatopoulos is a Greek with an English mother, he had his chief art education in Holland, and has since been wandering about the East, Near and Far. Best known, perhaps, as a painter, his dry-points show him a very sensitive draughtsman, and in India he has found many subjects that have appealed to him particularly. The character and physiognomy of the natives offer him many that are rich in opportunity, as we may see in *Mohammedan Beggar*, which presents a very vital study of this old Oriental, who begs without shame or sacrifice of personal dignity, while the two seated figures sketched in the background are no less characteristic. Occasionally Mr. Bagdatopoulos reminds one of Bauer, but that is not surprising, considering his Dutch training and that Bauer had been to India before him, but in *Mohammedan Beggar* every touch is distinguishably his own.

ITALY.

The splendidly etched view of the buildings on the *Capitoline Hill from the Farnese Gardens* is the work of Signor Bevenuto Disertori, one of the most distinguished of Italian engravers, both on wood and on metal. The ancient pedestal and bust in the foreground are wonderfully rendered as to textures, and they stand forward dominatingly, with the railing and foliage, while beyond the various houses rise up from below and take their places in several planes, the lower ones showing their roofs. This plate, with all its comprehensiveness of detail, has a remarkable sense of unity, and in its line work would appear to have been inspired by Albert Durer, whose *The Cannon* is Signor Disertori's ideal of etching.

NORWAY.

Mr. F. H. Haagenzen, in *The Pilot's Home and Cutter*, shows us a characteristic Norwegian scene treated in the broad and simple manner appropriate to it, and his dry-point has found rare opportunity in the dark cliff under which the pilot's house is sheltered, and in the lighter one against which his cutter is anchored. Bright sunlight is seen behind the cliffs, which comes partly shadowed on to the lake, and the pilot rows home. There is a solemn beauty about this print which belongs to the subject, and yet belongs also to the manner and style of the etcher, who knows the lonely cliffs and lakes of his native land, and lets their impressiveness speak for itself without attempting to sentimentalise.

FRANCE.

In *Le Val d'Ema—Le Monastère* M. Achener has set the monastery on a verdant hill in the centre of his plate, and then very delicately proceeded to give it a spacious background of valley and hills, with a couple of trees marking our point of view. It is a simple device and makes for charm. M. Eugène Béjot has recently etched quite a "Bordeaux" set, but of all the plates *Le Quai Louis XVIII.*, *Bordeaux*, seems to be the most completely satisfying. Here in the River Garonne are all the yachts, steam-tugs and other craft that lie off the famous quay, and beyond are the Place de Quinconces and other parts of Bordeaux. M. Béjot has a very dainty touch, but it is happiest with boats which really lie in the water, displacing it, and it is because his etching is so careful and true that he is popular in England. M. Drouart has used his dry-point with great delicacy in *Femme debout à sa toilette*, not only in conveying the contours and the modelling of the nude figure, on which the light plays delightfully, but in rendering all the furniture of her ablutions. The setting of the room is exactly right, and what is seen of the mirror and its reflection helps to make a pattern. M. J. J. Dufour is by no means a great or original etcher, but for those who wish for a characteristic bit of Paris competently etched, this open view of the river, with some typical houses, and the statue of the old King, *La Seine, Statue d'Henri IV. et le Pont Neuf*, should have a wide appeal. M. Henri Farge uses his dry-point rather crudely, yet the effect is quite happy because he understands the art of lighting his picture. To the right of *Le Chemineau* is a long row of trees bathed in sunshine, and on the left in shadow are great dark trees, with one dominating in the centre; a sunlit road runs right across, a man walking at one end, a cart going slowly at the other. This lends vitality to the picture. In *Le Chêne sur l'étang, Ain*, M. Féau has etched a watery space, with many tiny islets and a calmly lighted sky over it, but the oak might have deserved a little more care, and I fancy M. Féau is good etcher enough to vary this kind of theme with something new. M. Pierre Gatier has varied his theme very considerably; instead of a vivid scene of cock-tail drinking Paris life, we have *Le Cordier*, this well engraved cluster of boats and a quiet scene of male industry. M. Myr

is an artist of infinite curiosity and plentiful vivacity, with a courageous sense of character. To depict *Le Marché aux Puces, Paris*, as successfully as he has done calls for all these virtues, and in addition the kindly humour that sees all that fury of vending and acquiring in its true proportions. It is a lively, noisy scene, where things find their actual values, and persons reveal traits of acquisitiveness and speculative meanness that one would never have suspected.

AMERICAN ETCHERS WITH EUROPEAN PUBLISHERS.

American etchers appear to be, in Whistler's phrase, "creeping up." The publishers of London and Paris are beginning to take note of several with a view to trying their fortunes with European collectors. A few, like Mr. Louis C. Rosenberg and Mr. Arthur Heintzelman, have already come into favour, while Mr. Donald Shaw MacLaughlan, Mr. Herman Webster and Mr. Frank W. Benson have long been established as "collectors' men." With Messrs. Colnaghi are associated besides Mr. Heintzelman, Mr. Kerr Eby and Mr. Tuttle; with Messrs. H. C. Dickins are Mr. Rosenberg, Mr. Walter Tittle, Mr. Benson, and the elusive Mr. Winkler; with Messrs. Alex Reid and Lefèvre are Mr. Carton Moorepark, who is English born, and only American by domicile, Mr. Roland Clark, Mr. Kappel and Miss Diana Thorne; with Mr. Arthur A. Bailey are Mr. Warren Davis and Mr. Martin Lewis; with Messrs. Arthur Greatorex are Mr. Troy Kinney and Mr. Dwight Sturges; with Messrs. Frost and Reed, of London and Bristol, is Mr. Ernest Roth. Then in Paris, M. Marcel Guyot publishes Mr. John Taylor Arms, Mr. Heintzelman, Mr. Robert Fulton Logan and Mr. MacLaughlan, who is associated here with the Fine Art Society; M. Legarrec, successor of the famous house of Edmond Sagot, has Mr. Webster, and Messrs. Lecaplain & Cie have Mrs. Armington. Mrs. Caroline Armington, who must by now know every nook and cranny of Paris, so delightfully has she been exploring with her needle, has etched very delicately, and with a charming intimacy, *La Rue des Prêtres Saint Severin, Paris*. The fine 13th century Gothic church stands picturesquely at the end of the street about which there is yet a mediæval air, and the few wayfarers pass as though time knew no hurry. Mr. Frank Benson started a very popular motive when he drew flying birds upon his copper-plates and made patterns in the sky: he was bound to have followers. Mr. Roland Clark is one of these, one who makes his own study of the fowl on the wing over great marshy places. *Redheads* is a beautiful dry-point, full of fluttering activity, and the birds are drawn with vital insight and each is individualised, while a great sense of space is suggested. Mr. Warren Davis devotes his dry-point to the drawing of nudes with a sensitive line and with some sort of fanciful significance. Here is a *Running Nymph*, for instance; it is not quite his best, perhaps, but it has a rhythm of movement and it was published in June. Mr. Arthur Heintzelman has lately broken his spell of life in France by a visit to his old home in America, yet his heart for the time

being is in Europe, and he has found a new home in France. The hill towns of Italy lured him last year, and he promises to go back to them, for he found there subjects after his heart, then in Switzerland among the peasants there were delightful themes. This *Famille Suisse*, for instance; how tenderly the woman holds her baby, but is there not a scowling suggestion of jealousy in the elder child who grabs at her skirt? Mr. Heintzelman's dry-point is happy with such motives, and with any relation of mother and child, as he proves in several prints, especially in a lovely one called *Convalescence*. But back in Paris, one hopes to see him depicting again the people of the street, the market-folk, the habitués of the *cafés*. *Rain* introduces us to a new etcher in Mr. Martin Lewis, but one who is extremely interesting. It is, I fancy, a scene in Japan, perhaps Corea, but the subject is not so much as the motive, and that is rain, driving rain. A light breaks in the rainy sky, a tremendously gusty wind blows trees and reeds about, blows past some sheds, blows six men struggling onward through the rain. This is a very remarkable plate, and the dry-point is used with unusual skill. Mr. Carton Moorepark has just issued a set of sporting prints, *The First of October*, a covey of partridges, and *Points of the Game*, a couple of pointers, and so on, but in *Day's End*, the sportsman making his way home toward the sunset, with his gun and his game and three tired pointers, I think Mr. Moorepark has made the best etching of the series. As a pictorial interpreter of buildings, with a subtle insight into the special character of their architecture, Mr. Louis C. Rosenberg has won for himself a very high place. He first came to Europe after he had been trained in America as an architect, so that he brought a knowledge of the distinctive features of American architecture, and found this of salutary use in his critical studies of the famous buildings of Europe and the Orient. For Mr. Rosenberg's travels have been wide and judiciously significant of their purpose, and his record of plates, wrought chiefly with the dry-point which he handles as a master, includes brilliant interpretations of many places of architectural importance. Recently he has been in Constantinople, and has been moved by the special beauties of St. Sophia to make distinguished plates that have called for particular qualities of draughtsmanship, but here, in *The Great Bazaar, Constantinople*, his drawing has come triumphantly, it seems to me, through a very severe test. The pointed arches, the columns, the horizontal stays, the wires down the centre, the shops and stalls, and all the moving human interest, with difficulties of partial lighting, make this plate a pictorial problem of much graphic complexity. The more I look at it the more interesting I find it.

MALCOLM C. SALAMAN.

ETCHERS IN AMERICA.

By HELEN FAGG.

Etching as a medium of expression is every year attracting an increasing number of American artists. Though some of the older men, Mr. Philip Little and Mr. Charles H. Woodbury, for example, have unfortunately for us been too much engrossed by a variety of other interests to produce more than a few plates during the past months, there has on the whole been a gratifying activity among etchers all over the Continent.

Mr. John Taylor Arms has made another fruitful journey to Italy and France. As a result he has produced five plates, a noble *Mont St. Michel; Amiens*, with its cathedral rising in splendour above the dark houses; and, perhaps most charming of all, *A Pisan Court*, wherein the sunlight lies warm and vibrant on ancient walls, revealing a depth of feeling not always shown in Mr. Arms's earlier work.

Mr. William Auerbach-Levy has just completed two fine plates: *Johanna*, a masterly nude executed in dry-point, and *Elsbeth*, a colourful, powerfully simple head of a girl, done in soft-ground etching, which I do not remember seeing him employ before.

Mr. Frank W. Benson is never merely an etcher of game birds. He knows them, of course, every aspect, he understands their bodily structure, their manner of flight, of swimming, of feeding and of resting. Thus, when he puts dry-point to copper, he has at command a subject thoroughly under control; and his finished plates, such as *In Dropping Flight*, are miracles of flexible handling and justness of design.

Another portrayer of flying wild fowl is Mr. Richard E. Bishop. His plates of the year show a gain in lightness and freedom of movement. This may be, for one thing, because of his greater expertness in the use of the dry-point. Whatever the cause, his *Salt Marshes* is better, in composition and in execution, than anything he has done hitherto. Mr. George Elbert Burr, though familiar with Europe, seldom looks now for his subjects away from his Arizona desert. His delicate, intricately traced dry-points, such as *A Summer Cloud*, *Apache-Trail Country*, present the great wastes in their ever-changing moods. His individual manner of manipulating the copper, sometimes akin to stippling, again like silver-point, or with a deep, burred line, seems peculiarly fitted to his rocks, sand, brush and tortured trees.

Although it may not be so important later on, for the young man at the start of his career as etcher choice of a familiar subject is desirable. And here, to prove the rule by the exception, comes Mr. Samuel Chamberlain. A year ago he went to Paris on a scholarship offered by the Samuel Guggenheim Foundation, to continue his work in etching. The atmosphere of Paris must supply some element of nourishment for American talents, for Mr. Chamberlain has flourished there. He has sent back several satisfactory plates, witness his dry-point, *The Porches*,

Dinan. His work will be well worth watching, and one awaits with interest his return to his native country and his future essays, once the glamour of Europe no longer fills his eyes.

Miss Rose Crosman is at her best in her etchings of Chicago; *Long Bridge, Lincoln Park*, is a romantic bit hidden away in her thronging city, but in *Chicago Towers* she has dared to face the city's huge new growth. She has admirably expressed the breath-taking magnitude of steel and stone and glass, the inevitable development from the low, out-grown structures in the foreground, which must soon disappear. Mr. Kerr Eby chooses his subjects in France or England. This year he has published only two plates, *A Brittany Farm* and *In the Open*. By choosing a chill day of early spring he has been able, without sentimentalizing, to emphasize the hard lot of the peasant whose land is bare, and whose house nestles close to the ground for shelter. *In the Open* is the best plate he has etched, a team of six horses with three riders is dragging a field-gun uphill over an open space. It is an etcher's theme, and the effect is vivid and true.

Mr. Emil Fuchs, well known in England as in America for his painting and sculpture, has turned of late years to etching. As one would expect, he has produced several accomplished portraits. Some entertaining studies of cats have appeared as well. As his friends know, he has a strongly philosophical turn of mind; they will not be surprised that, beneath his exquisite little nude of *The Mask* he has written in tiny characters: "The smile should be the mask that keeps the world in ignorance of our sorrows."

An earnest plea elicited but one print from Mr. Sears Gallagher. He calls it *The Wayside Inn, Sudbury, Mass.*, but its charm consists in much more than the fact that the building it pictures is dear to American legend. For here we have Mr. Gallagher at his happiest, the rich blacks of his dry-point trees accenting the white of deep snows, through which move grandly the wide-browed oxen and the muffled figure of the man who guides them. Mr. Frederick G. Hall sent in two aspects of the France he delights in: *A Scene in Tours* and the *Tour Goguin* at Nevers. The sturdy 12th century structure rises convincingly, without too great insistence upon detail, though the trees are not altogether fortunate.

Mr. Childe Hassam has an important and spirited new plate, *Stock Exchange*, not used here for reproduction for fear the great reduction in scale would do it scant justice. The print chosen, *Rampart Street, New Orleans*, is a fine example of his work, however, and is one of a series depicting the old Southern city. Seldom has he used the copper more expressively, and he has not been unduly influenced by the picturesqueness of the scene before him. Mr. Charles E. Heil's sole plate for the year is *Young Chickadee*. His highly developed sensitiveness to the distinctive character of each variety of bird has made his delineations true portraits, to which his delicately meticulous style is well fitted.

Mr. Edward Hopper lives in New York, where, they say, the electric lights refuse admittance to dark night. Despite that, Mr. Hopper's

blacks claim an important place in all his compositions. Explain that if you can; but even though you cannot, you must admire his use of dense shadow in *East Side Interior*. The shadow strikes the note for him as clearly as does any other element of his etching. And there is nothing of maudlin pity in his drawing of the woman's bent body and haggard face. Mr. Alfred Hutton has gone to England for his beeches, but he does not depend upon strangeness to attract interest. His trees are authentic, the great trunks as well as delicate limbs. They are free, firmly rooted in the soil, older and stronger than any man that ever lived. His *Beverly Beeches* seems the finest of the plates he sent me, but choice was difficult. Mr. Philip Kappel improves as he becomes more practised, which is as it should be. He has evidently spent a great deal of his time in and about boats. He has been using some of it to learn how to use the dry-point. The resulting combination of boats and dry-point has been bodied forth in the best prints he has yet made. Out of them was selected *Sail and Steam*. It has a bit of a "Captains Courageous" tang to it, which should not prevent appreciation of a handsome design.

Mr. Troy Kinney's little dancers are always fresh, always delightful; and the lightness and sureness of his touch almost conceals from us the depth of his art. The Columbine of *Foot Light* whirls to catch poor Pierrot's bouquet, the whole group breathes for us the fragrance of those flowers of his. Every movement in this dance is familiar to Mr. Kinney, therefore he can give us one moment from the whole and make it seem not a broken fragment but an integral part of the complete action. Mr. Philip Little's *Chinese Junks* make a rather sinister pattern, their straw sails dark against a windy sky. He has etched boldly, and is rewarded with a plate full of action. We should be the gainers if he made use of the copper-plate oftener; and his vigorous and fearless hand would be a guide for younger etchers.

Mr. Donald Shaw MacLaughlan promises that he will come back to America, and we shall try to hold him to that promise. His strongly felt and executed *Gothic Night*, heavy shadows on weathered stone, makes us look forward to the promised time when he will turn his attention to the towering forms of architecture to be found in New York and Chicago. His strong sense of the beauty that lies in structures of stone wrought by man's hand is sure to render significant his interpretation of the new order evolving in America's "skyscrapers." A European who has for some time been resident in the United States, Kathe Olshausen-Schoenberger (Baroness Dombrowski), has chosen to be represented in this section. Her dry-points of animals display a lively spirit combined with sure draftsmanship. The horses are the most interesting; *The Leap* has caught mount and rider at the moment before the animal's forefeet touch the earth.

Mr. Roi Partridge's handsome *Shuksan* is a rugged performance, the pictorial quality of trees and mountain forcefully developed. Mr. Martin Petersen has made distinct gains in the use of his medium, and he has lost none of his genial sense of humour. *A Musician* is a gentle, kindly laugh at all would-be artists; and he can ride *In a Subway*

and without malice see his fellow passengers' idiosyncrasies. But his latest phase is best shown in *Faring News*. Groups of men lean against a barrier, some reading a newspaper, the rest merely leaning; and the background of humble houses is beautifully rendered.

Mr. George Renouard uses a nervous bitten line to great advantage and builds up his groups solidly. New York's Lower East Side at play has supplied him with a world-in-little admirably suited to his purposes, as a glance at *Mamma Swimming* will tell. His etchings, like the figures that compose them, are not at all self-conscious. Mr. Dwight C. Sturges uses a free, Zornesque line with a sure hand to secure his effect in *A Game of Canfield*, a dignified and beautiful performance. He has triumphed over the difficulties of composition and execution with an apparent ease which proves his wide experience. Mr. Lee Sturges looks at *Marblehead, Mass.*, across a glassy cove, and gives us, without the waste of a superfluous line, the very soul of the old New England fishing town. A few small boats float at anchor, the tide is out, peace pervades the picture.

Miss Diana Thorne is a new-comer, who began to do her delightful dry-points only a couple of years ago. She has unusual insight into childish imaginations; *On the Edge of Wonder* and *Pan of Puck's Hill* are imbued with a pixyish quality and more than a bit of the wistfulness of extreme youth. Miss Thorne still has something to learn of the mechanics of her art, but we could ill afford to lose her touch of faërie. Mr. Walter Tittle has at last gone back to his copper-plates, and is publishing a series of nudes in the medium which he has used of late only for portraits, such as that of Sir Joseph Duveen. *The Bather* is a thing of lightness and grace without sentimentality, and with no sacrifice of structural form. The shimmering reflected light in the flesh tones is admirable. *The Swan* is a girl poised in mid-air for a swan dive, silhouetted against a background of foliage, and at the bottom of the plate there is a suggestion of water.

Mr. H. E. Tuttle never tires of owls and owlets, nor do we as he interprets them for us. *Brothers of the Night* sit quietly, with a watchful, alert immobility, their soft feathery bodies suggested with more freedom than his earlier method allowed. Mr. J. C. Vondrous has just finished a twelve-month of etching in France and the Low Countries, and four of his finished plates have already come to us here in America. The best of them is *Rue Flamande, Bruges*, a spacious composition well lighted and arranged, the dark houses in the foreground emphasizing the airy fabric of the tower. Mr. Charles H. Woodbury's sea is observed and etched for its own sake, for the changing shapes of the waves that never cease their pounding on the Maine rocks veiled with foam and surrounded by swirling eddies. He feels its surge and pull, its colour and its life. And he can, moreover, reproduce that feeling, as he has done in *Low Tide*.

Unfortunately, lack of space forbids the reproduction of other plates I had chosen. For instance, there is Miss Peggy Bacon's *Help*, which would speak to the sympathising hearts of many distracted housewives, who would sniff in chorus with the slightly supercilious beater of eggs,

as they regard the comedy feet of the dusky laundress and the frowsy head of the lumpish floor scrubber. Other good plates are, notably, *Penguin Island* and *Sore Throat*, which shows Miss Bacon in an unwonted artistic mood of tenderness for her small subject against his pillows. Miss Loren Barton has been visiting the Old World, and of her latest plates only three picture her California homeland. Of the others, made in the South of Europe, *A Bit of Mentone* is the most successful both in composition and in the handling of her dry-point.

Mr. Andrew R. Butler is wise when he depicts a countryside well known to him, Vermont and New Hampshire hillsides with their lonely farms. *Logging Team* is a promising plate, calm, well observed and reticent, full of the keen, invigorating air of the New England uplands. Miss Anne Goldthwaite has been etching very little in the past twelve months, but instead of her polo action-studies she has done a *Calf*, all its awkwardness, softness and infantile protest against neglect, realized and set down for us with beautiful economy and truth.

Mr. Thomas Handforth has been occupied with other phases of his art, so that his new plates are not many. *Djerbian Vegetable Vendor*, with his fruits of the earth unknown to Western eyes; and *The Sundrenched Road*, serve admirably to remind us of his refreshing unconventionality. His combination of forms is as stimulating as his use of white spaces. 1425

Mr. Otto J. Schneider has been devoting himself to portraiture. *Colonel S. A. Walker* concentrates the attention on the subtly modelled head, and especially upon the keen, brilliant eyes. He has treated the white hair with great success. *Miss Elizabeth Walker* is a charming portrait of a child. Mr. George C. Wales thinks of the sea as the medium which floated his lovely ships—dream-ships now to all but a few—that proudly sailed the Seven Seas up to the 1860's. *Baltimore Clipper* is one of them, great spread of canvas all set to catch the slightest breath of a breeze. His knowledge and love of these vanished vessels make them real for those of us born too late to see their glory.



A FULL TIDE.
DRY-POINT BY JOHN M. AIKEN, A.R.S.A., A.R.E.
(Published by Messrs. Alex. Reid & Lefevre.)



The Fortune Teller

J. H. Amshewitz



AVIGNON, FROM THE RHONE.
DRY-POINT BY STANLEY ANDERSON, R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)



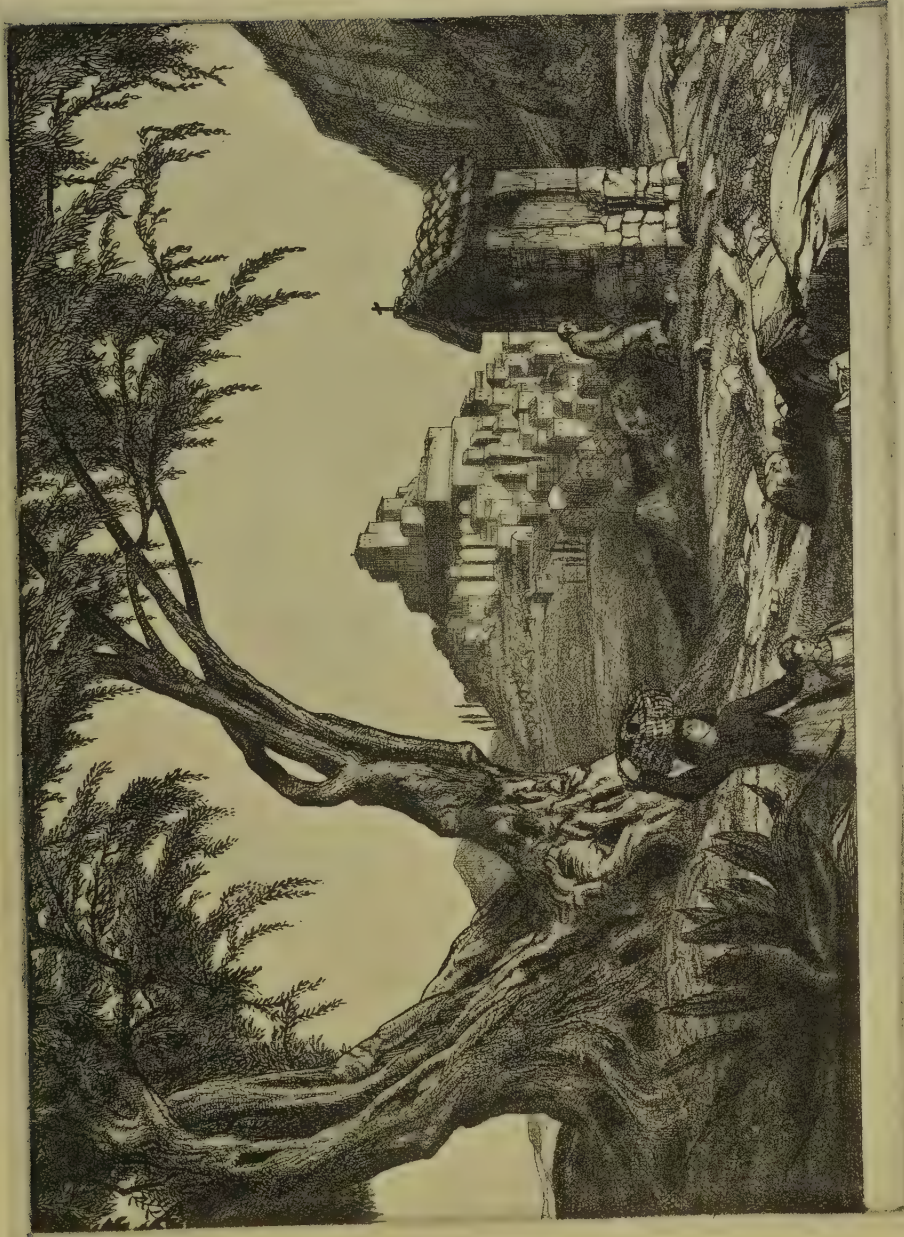
FRENCH PARTRIDGES.
DRY-POINT BY WINIFRED AUSTEN, R.E.
(Published by Messrs. Arthur Greatedrex.)







STREET BY NIGHT (1st Trial.)
DRY-POINT BY EDMUND BLAMPY, R.E.
(Published by Messrs. Alex. Reid & Lefèvre.)



THE LITTLE SHRINE.
ETCHING BY EDWARD BOUVERIE-HOYTON.
(Published by The Fine Art Society.)



AN ALPINE BRIDGE.
DRY-POINT BY FRANK BRANGWYN, R.A.
(Published by *The Fine Art Society.*)



THE SHIPWRIGHT.
ETCHING BY ARTHUR BRISCOE.
(Published by Messrs. H. C. Dickens.)

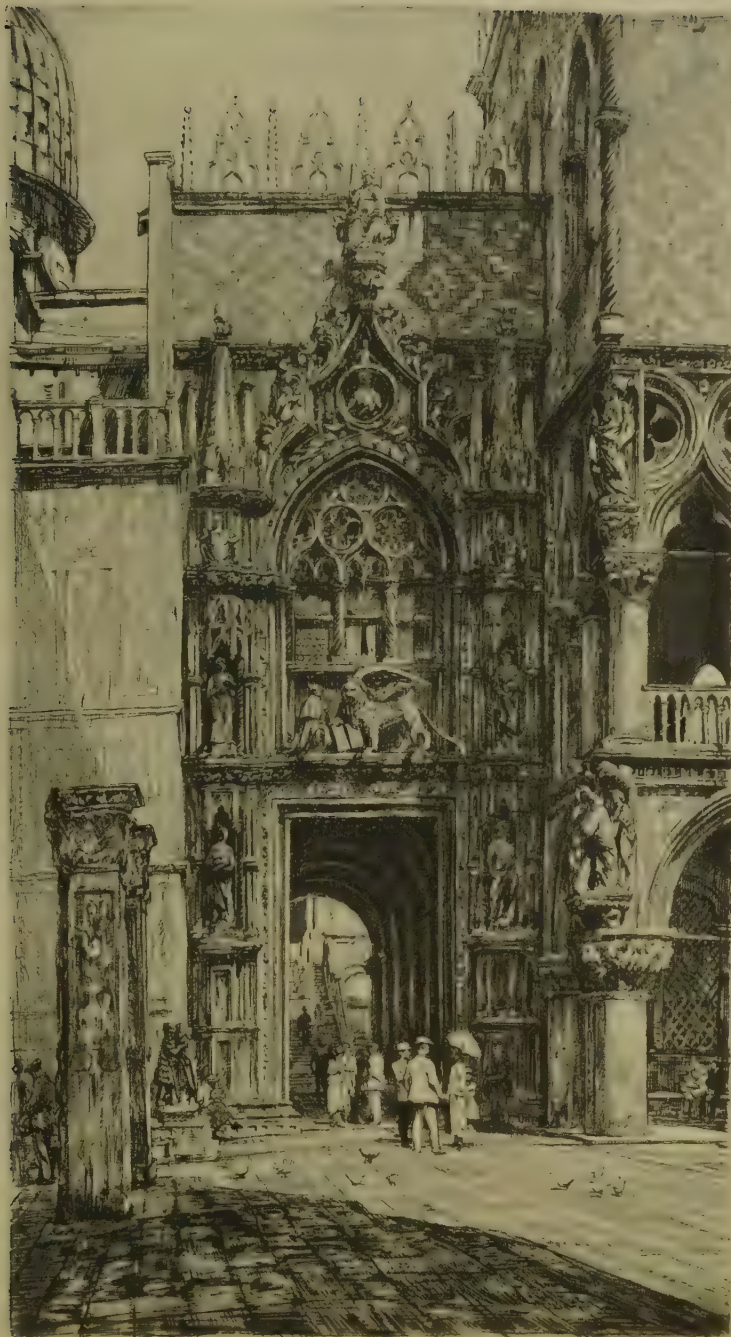




John Copley 1880



THE MESSENGER.
ETCHING BY E. J. DETMOLD.
(Published by Mr. Arthur A. Bailey.)



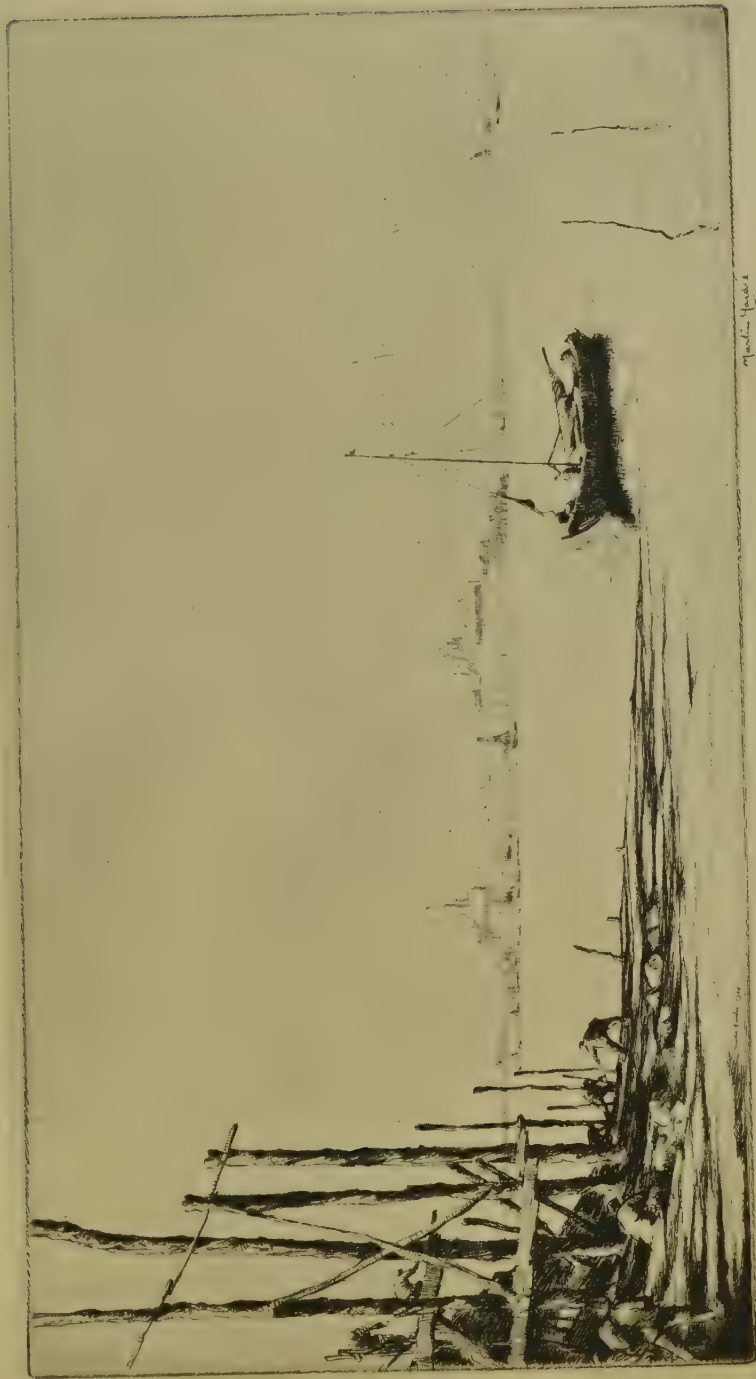
Francis Dodd







GRIM SPAIN.
ETCHING BY OLIVER HALL, R.A., R.E.
(Published by Messrs. Frost & Reed.)

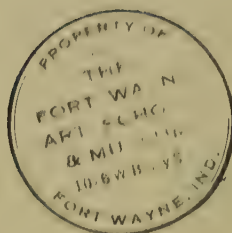


A DUTCH WATERWAY, VEERE.
DRY-POINT BY MARTIN HARDIE, R.E.
(Published by Messrs. H. C. Dickens.)

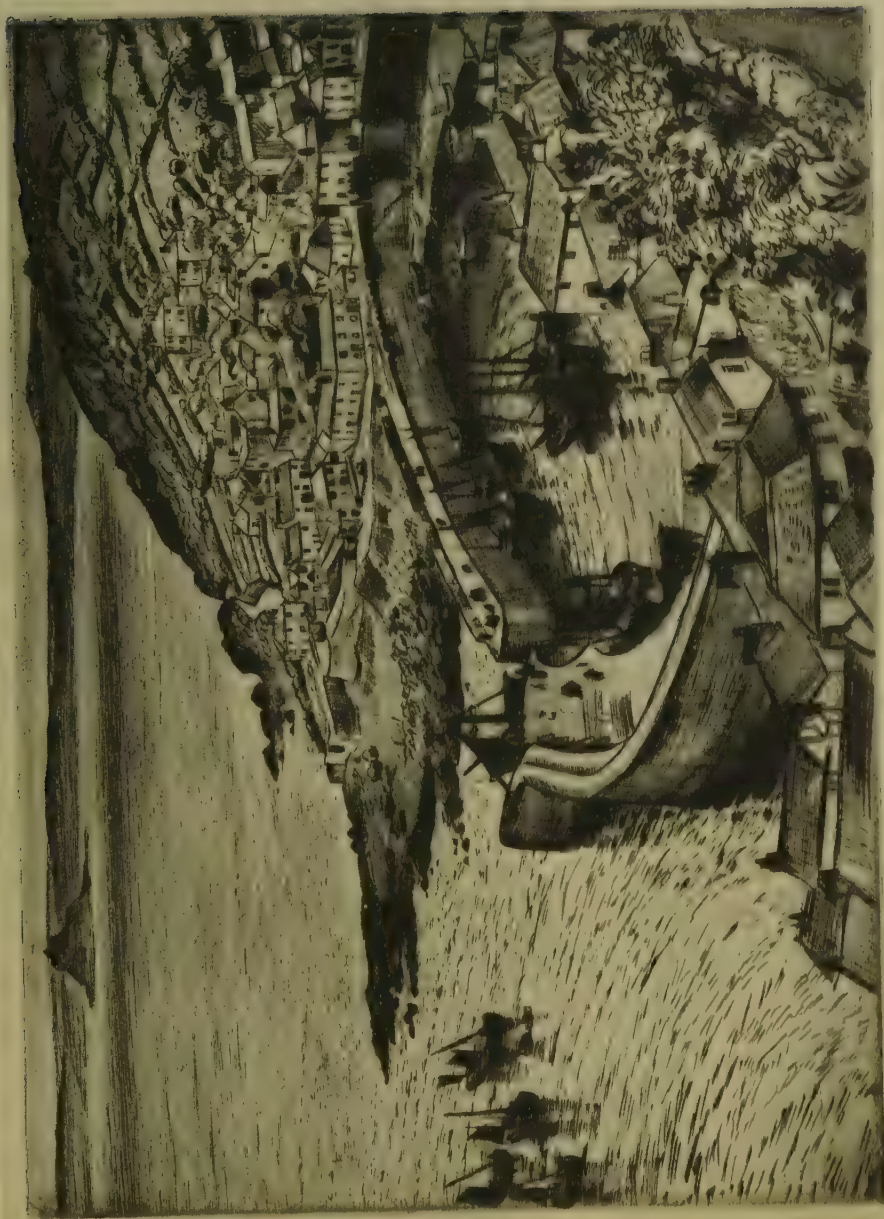


LOTHBURY COURT, BANK OF ENGLAND, 1926

Kenneth Hobson







A CORNISH HARBOR.
DRY-POINT BY LAURENCE, A.R.A. & S. E. & S. W. & S. E.
(Engraved by M. J. G. from a drawing by L. J. G.)

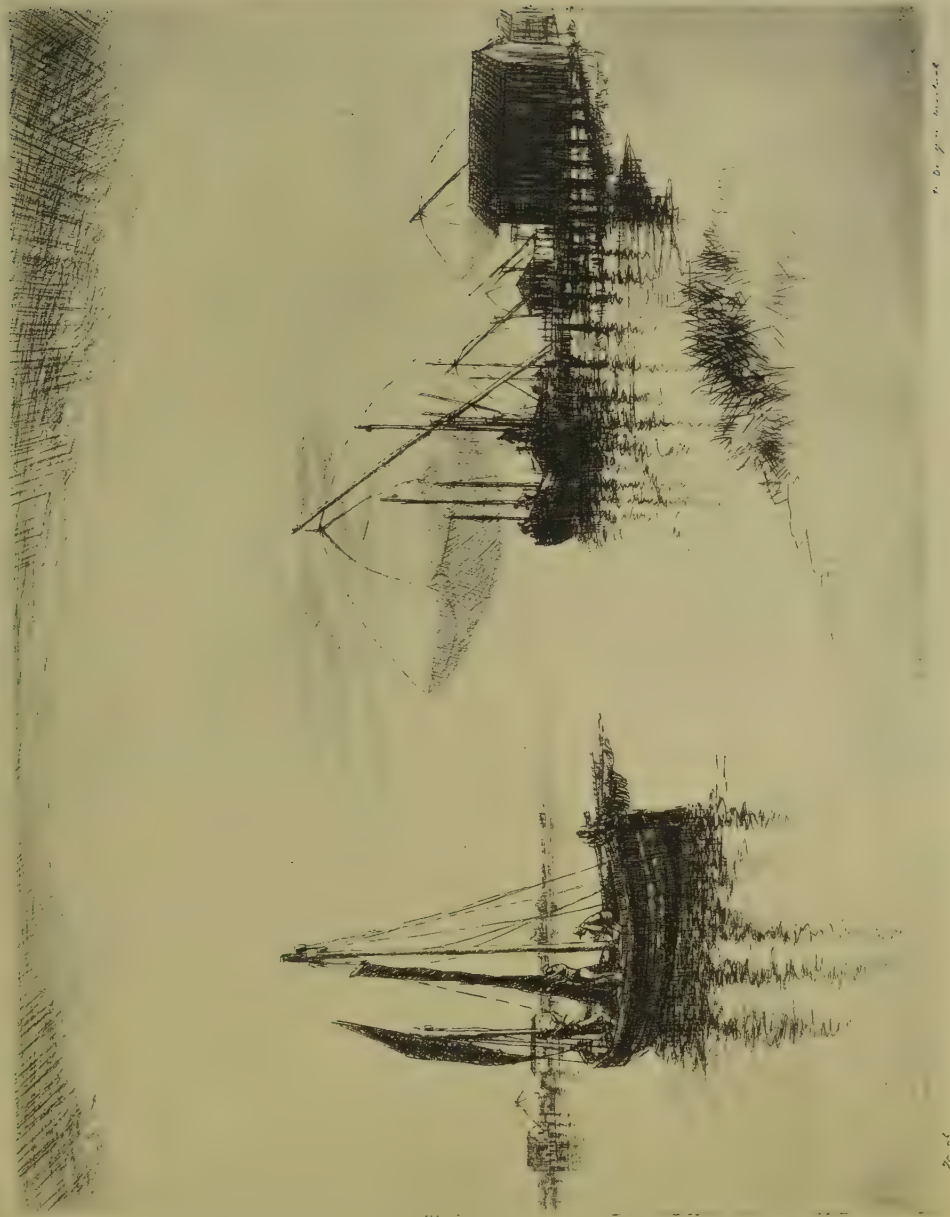




RETROTHAL.

DRY-POINT BY W. LEE-HANKEY, R.E.
(Published by Messrs. Alex. Reid & Lefèvre.)

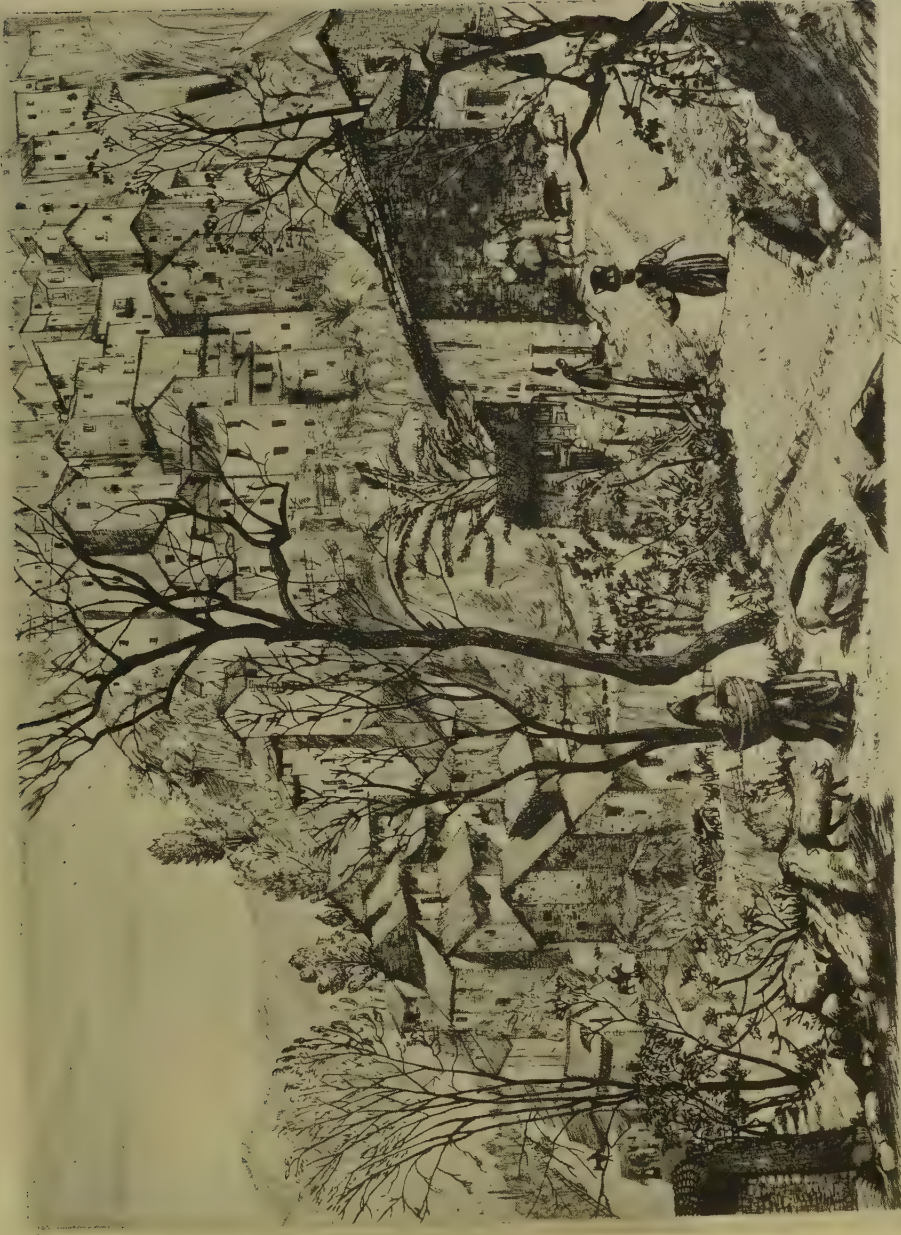




FISHING BOATS (Trial.)
ETCHING BY H. DOUGLAS MACLEOD.
(Published by The Fine Art Society.)



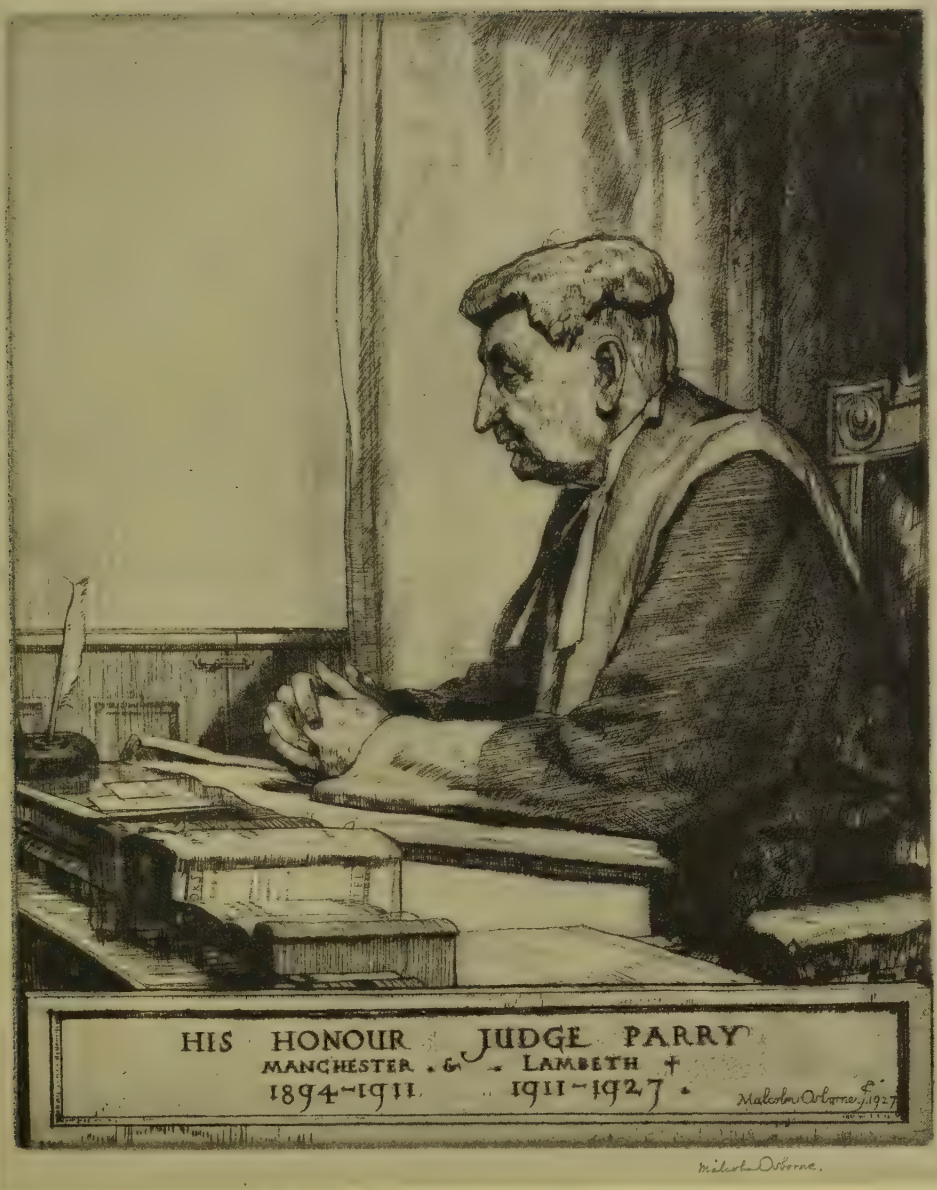




AN ITALIAN HILL TOWN.
DRY-POINT BY JOB NIXON, A.R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)



THE DANCING SLAVE (1st State.)
ETCHING BY OROVIDA.
(Published by The Redfern Gallery.)



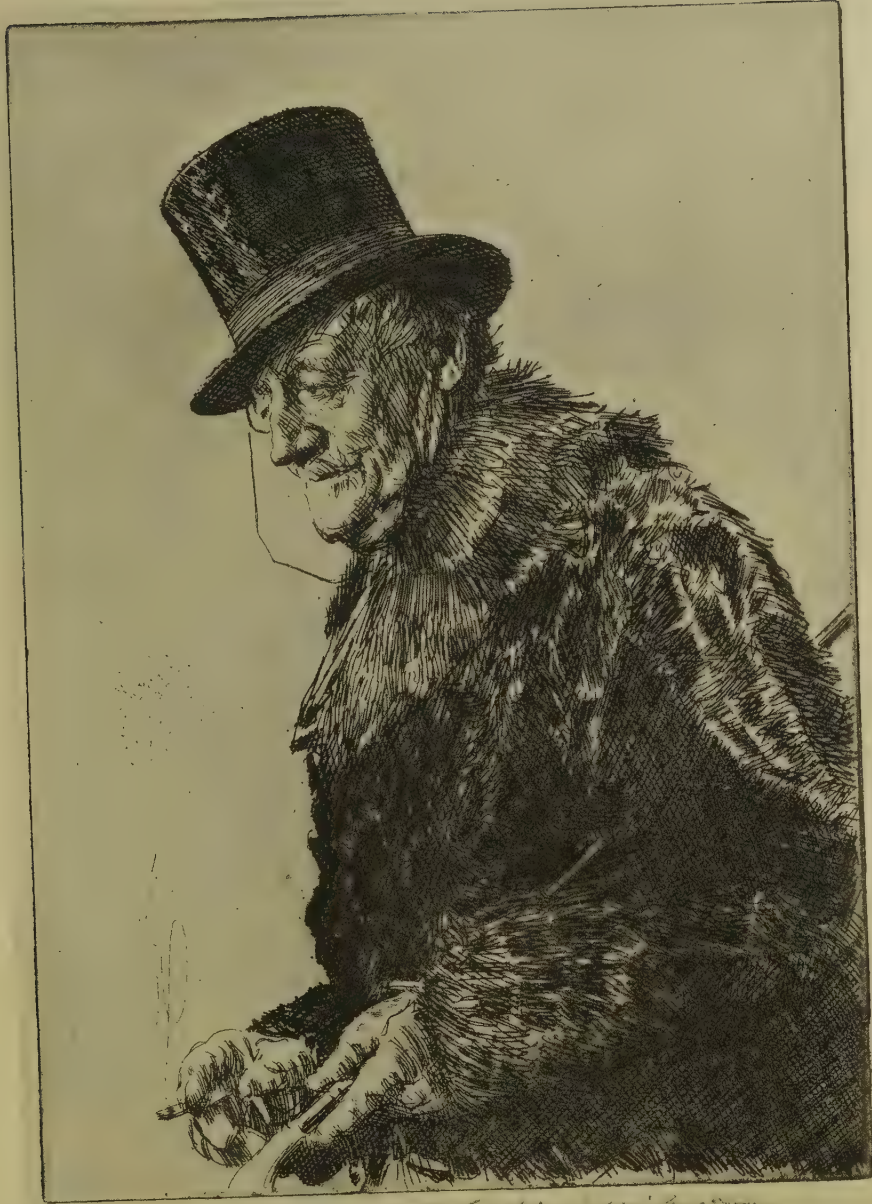








THE SHADOWED VALLEY, THE SOUTH DOWNS.
MEZZOTINT BY SIR FRANK SHORT, R.A., P.R.E.
(Published by Messrs. H. C. Dickens.)



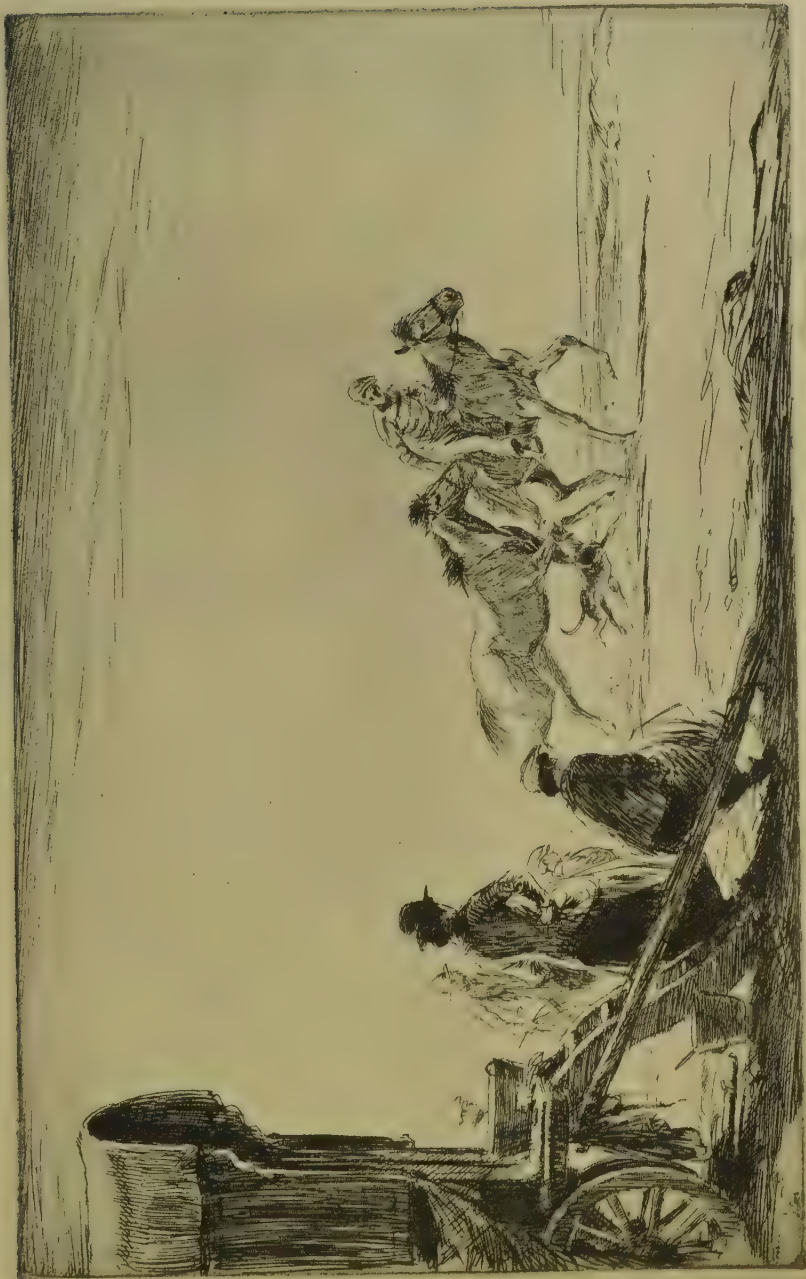
Joseph Simpson

THE MUMMER.
ETCHING BY JOSEPH SIMPSON.
(Published by Messrs. Wishart Brown and
Messrs. Alex. Reid & Lefèvre.)



ANGERS.
DRY-POINT BY D. L. SMART, R.E.
(Published by Messrs. P. & D. Colnaghi & Co.)





THE NEW PONY.
ETCHING BY GEORGE SOPER, R.E.
(Published by Messrs. H. C. Dickens.)

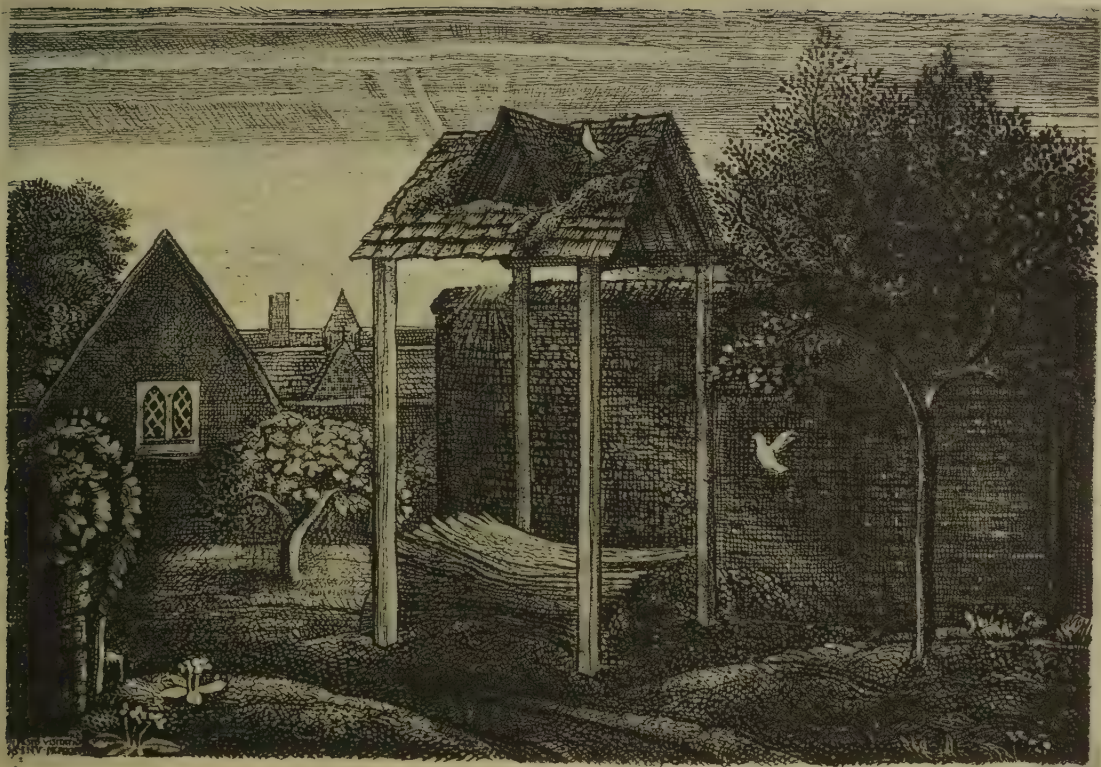


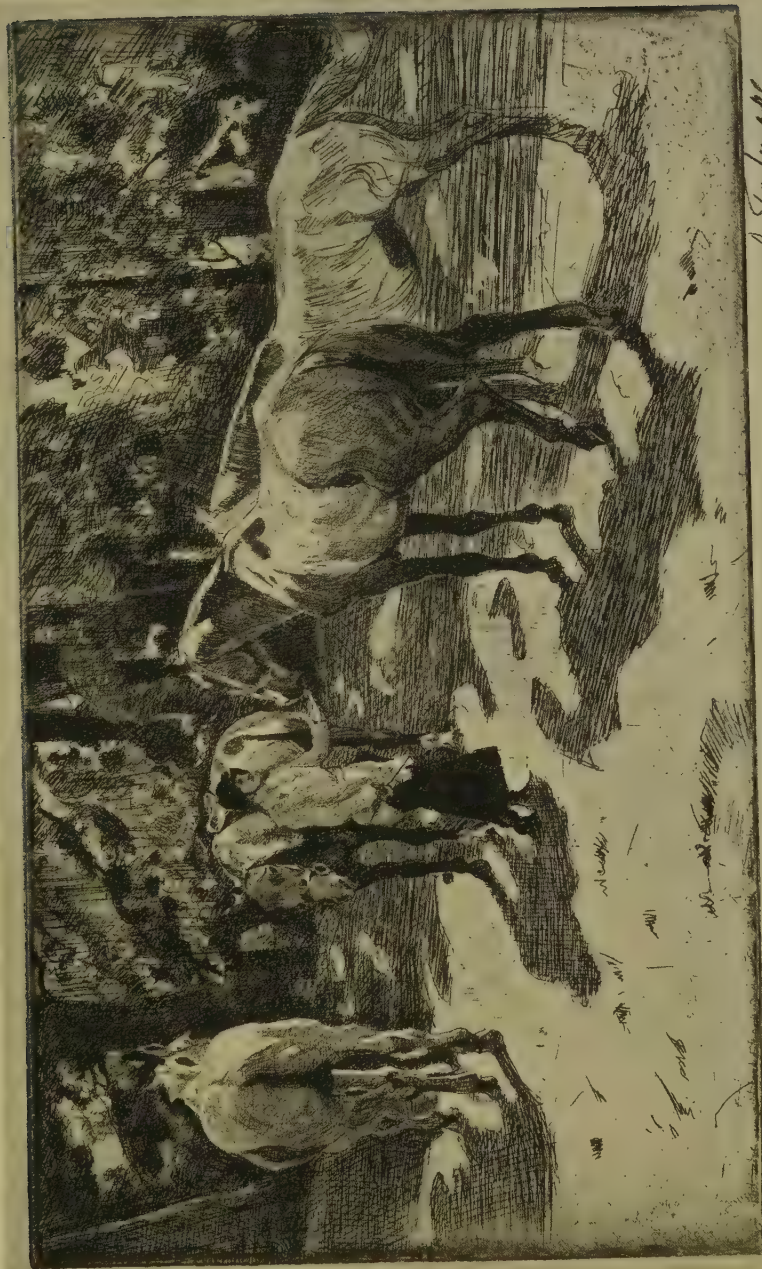




Cello Solo.

Edmund J. Sullivan





THE OLD FAVOURITE.
ETCHING BY ALGERNON TALMAGE, A.R.A.
(Published by Messrs. P. & D. Colnaghi & Co.)





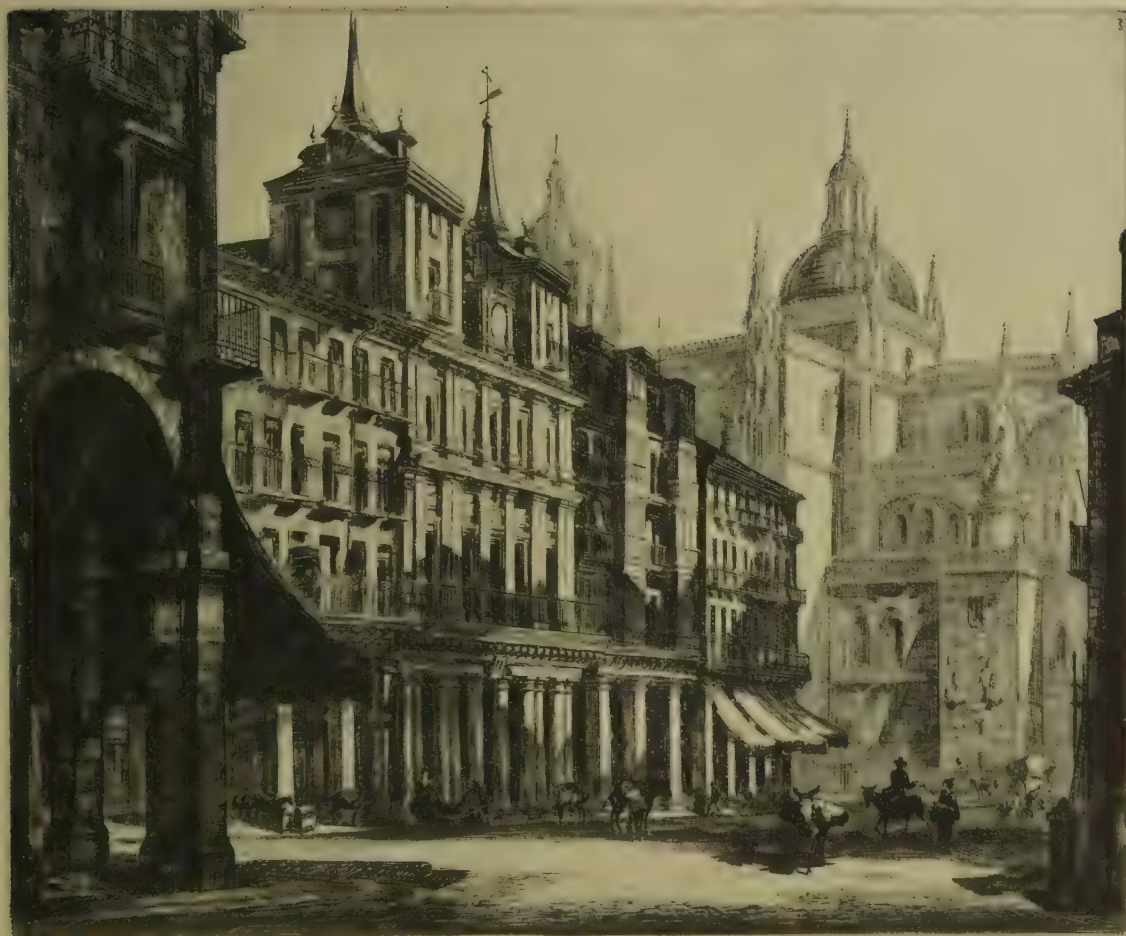


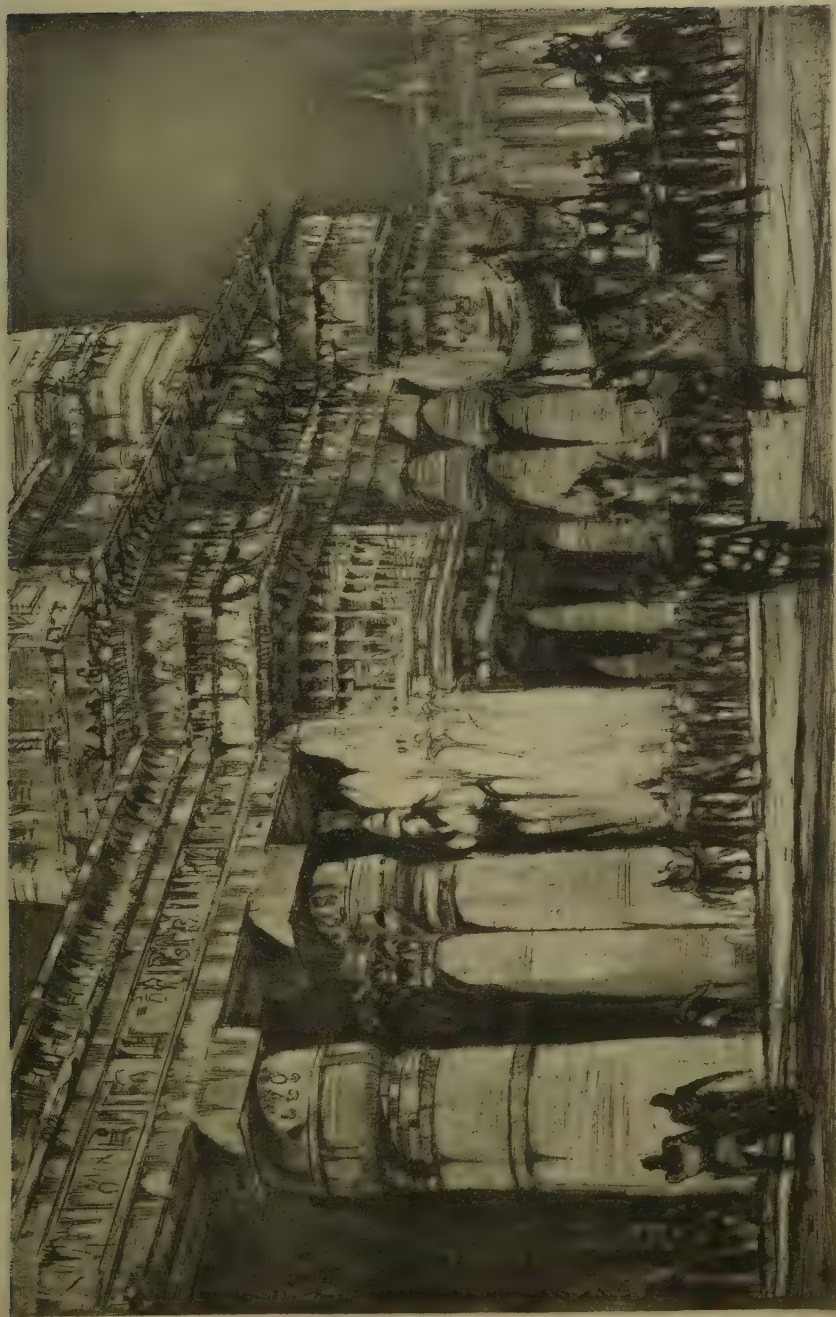
THE VAMPER.

DRY-POINT BY A. R. MIDDLETON TODD, A.R.E.
(Published by Messrs. James Connell & Sons.)



THE KESTREL.
ETCHING BY C. F. TUNNICLIFFE.
(Published by Messrs. H. C. Dickens.)



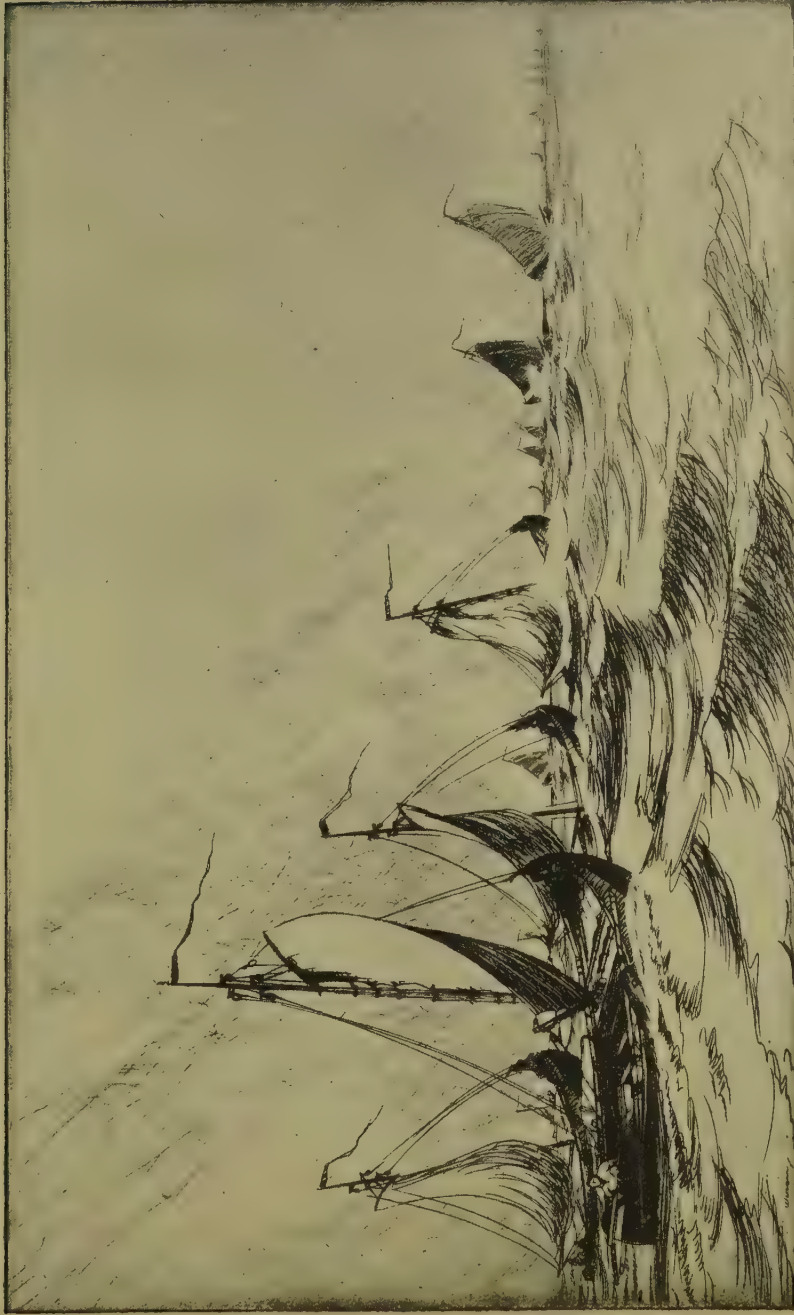


BACK ENTRANCE TO SALOMAN'S PALACE.
ETCHING BY WILLIAM WALCOTT, R.E.
(Published by *The Fine Art Society.*)



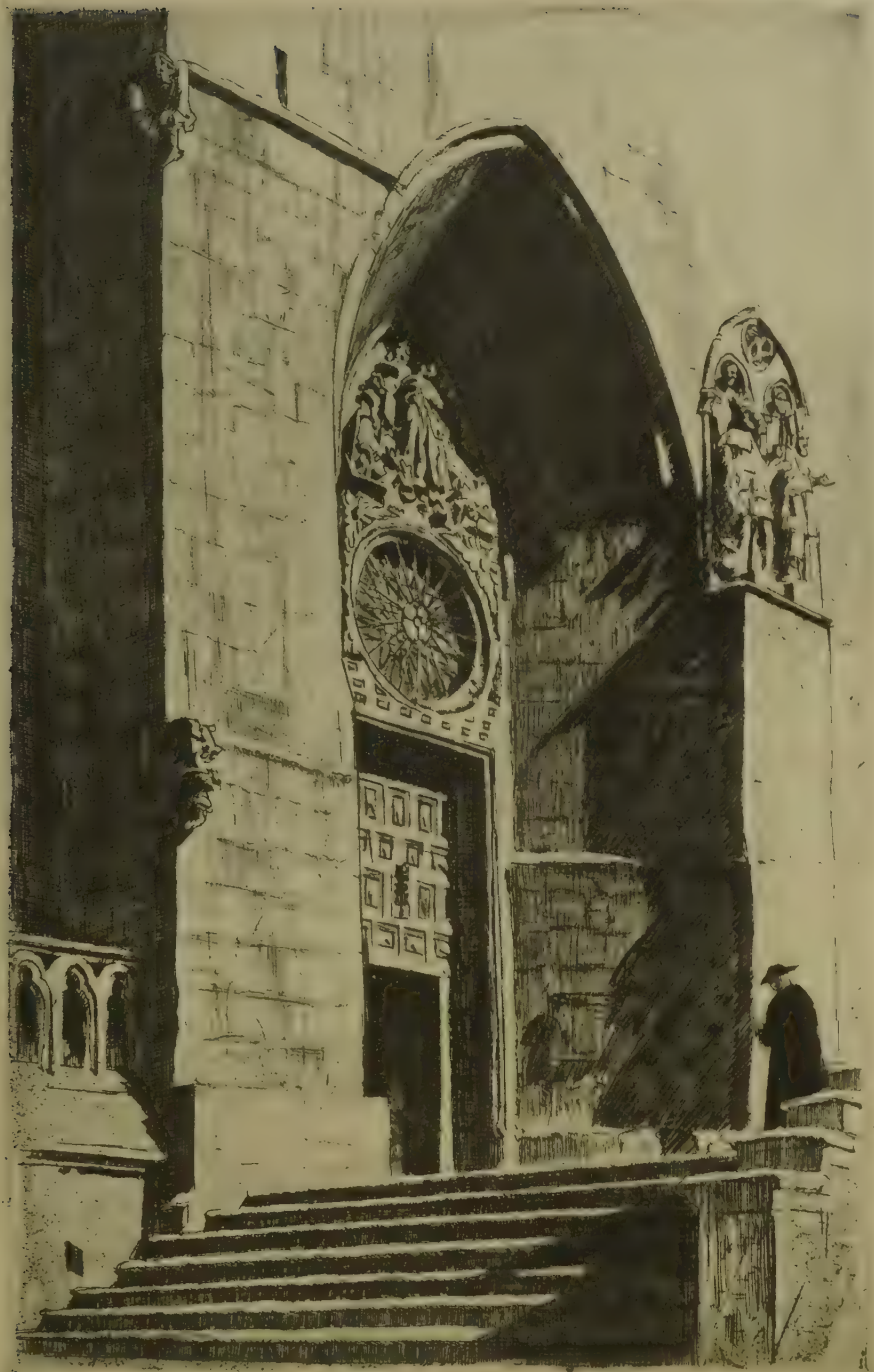


COD FISHING ON THE GREAT BANKS, NEWFOUNDLAND.
DRY-POINT BY NORMAN WILKINSON, R.I.
(Published by Messrs. Robert Duntlorne & Son.)



75 Stanley R. Wilson del.

THE ZUIDER ZEE.
ETCHING BY STANLEY R. WILSON.







. d. l. e. d. l.

Roma. Il Monte Capitolino da gli Orti Farnesiani.

Benvenuto Disertori



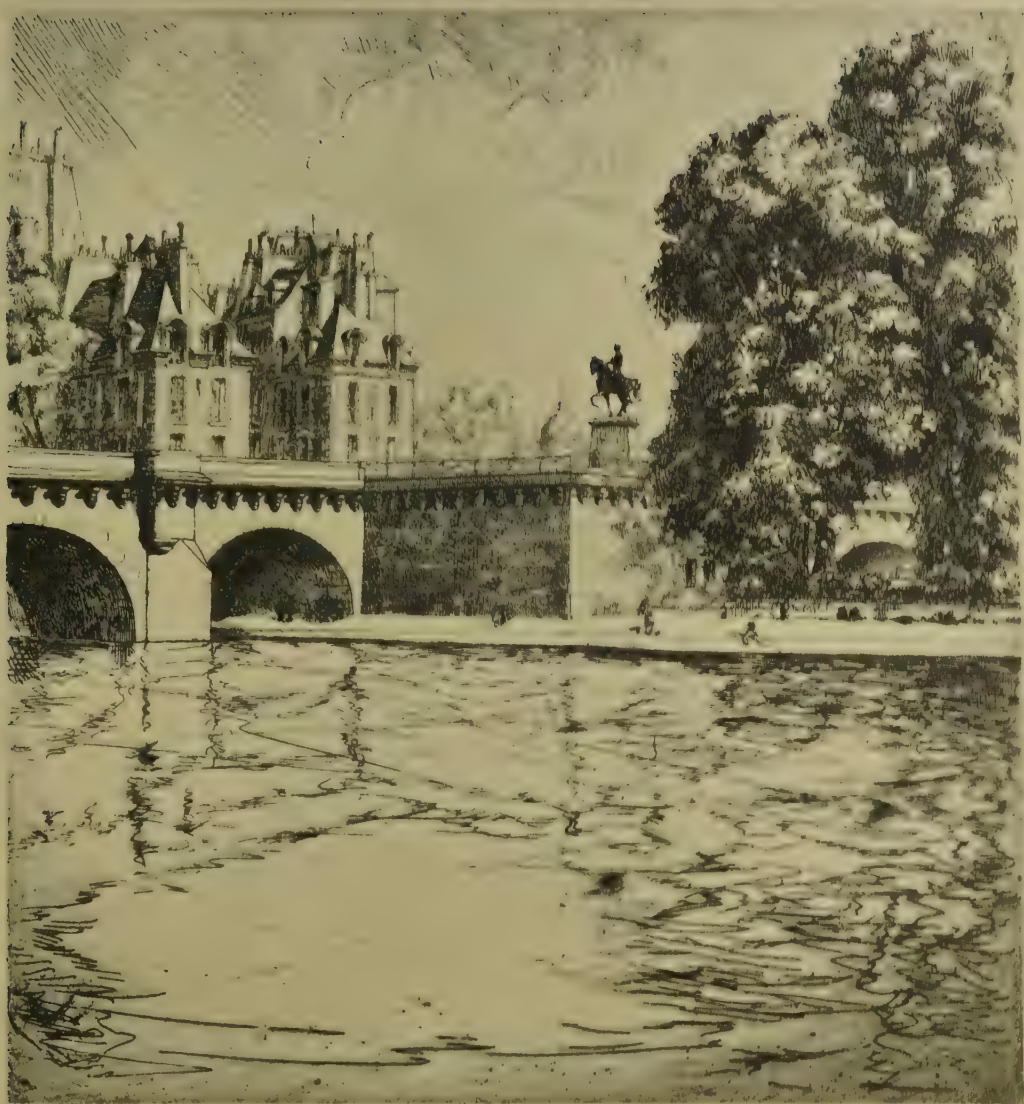
THE PILOT'S HOME AND CUTTER.
ETCHING BY F. H. HAAGENSEN.
(Published by Mr. Arthur A. Bailey.)



LE QUAI LOUIS XVIII, BORDEAUX.
 ETCHED BY EUGÈNE BÉJOT, R.E.
 (Published by Messrs. James Connell & Sons.)









18-50

AS-11-1 (H. F.)







LE MARCHÉ AUX PUCES, PARIS.
DRY-POINT BY M. MYR.
(Published by MM. Marcel Guilot & Cie, Paris.)











Salt Marshes

R. E. Bishop 1927













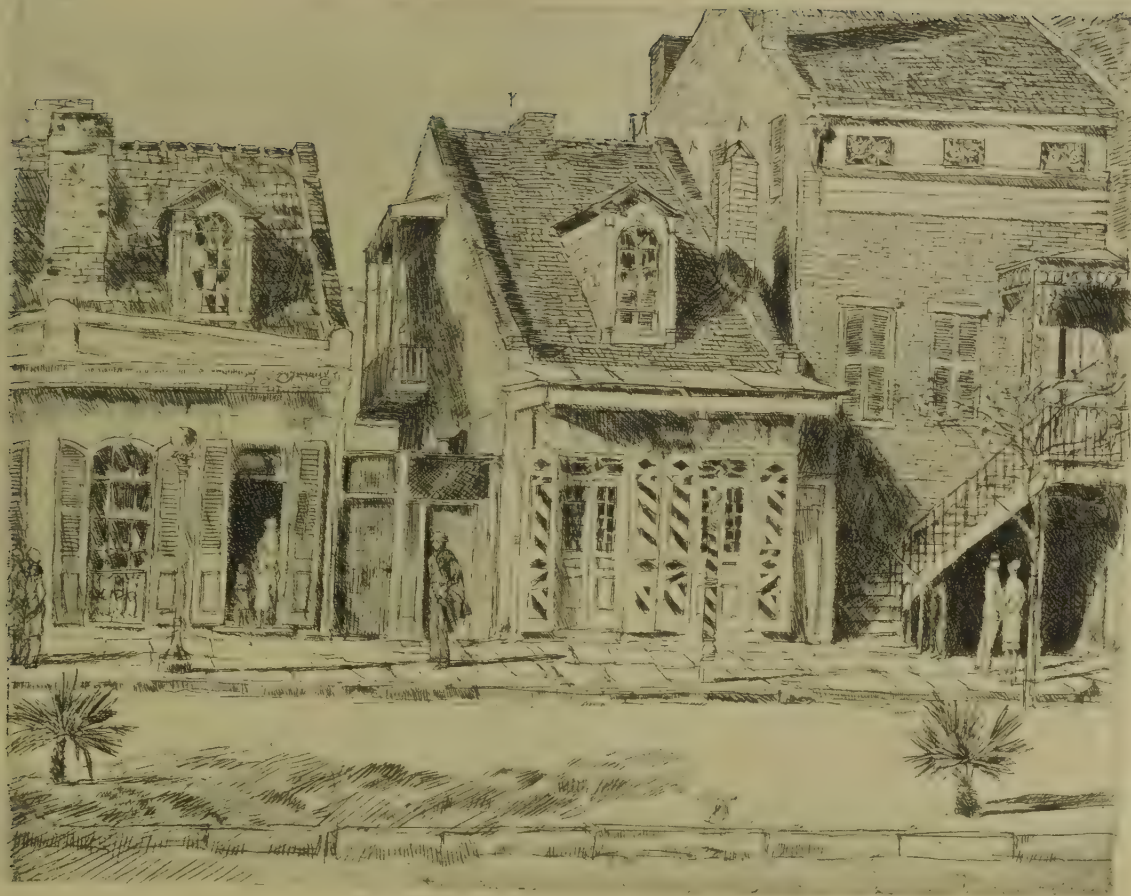


IN THE OPEN.
ETCHING BY KERR EBY.
(Published by Messrs. Fred. Keppel & Co., New York, and
Messrs. P. & D. Colnaghi & Co., London.)



















FOOT LIGHT.

DRY-POINT BY TROY KINNEY.
(Published by Messrs. Kennedy & Co., New York, and
Messrs. Arthur Greateorex, London.)

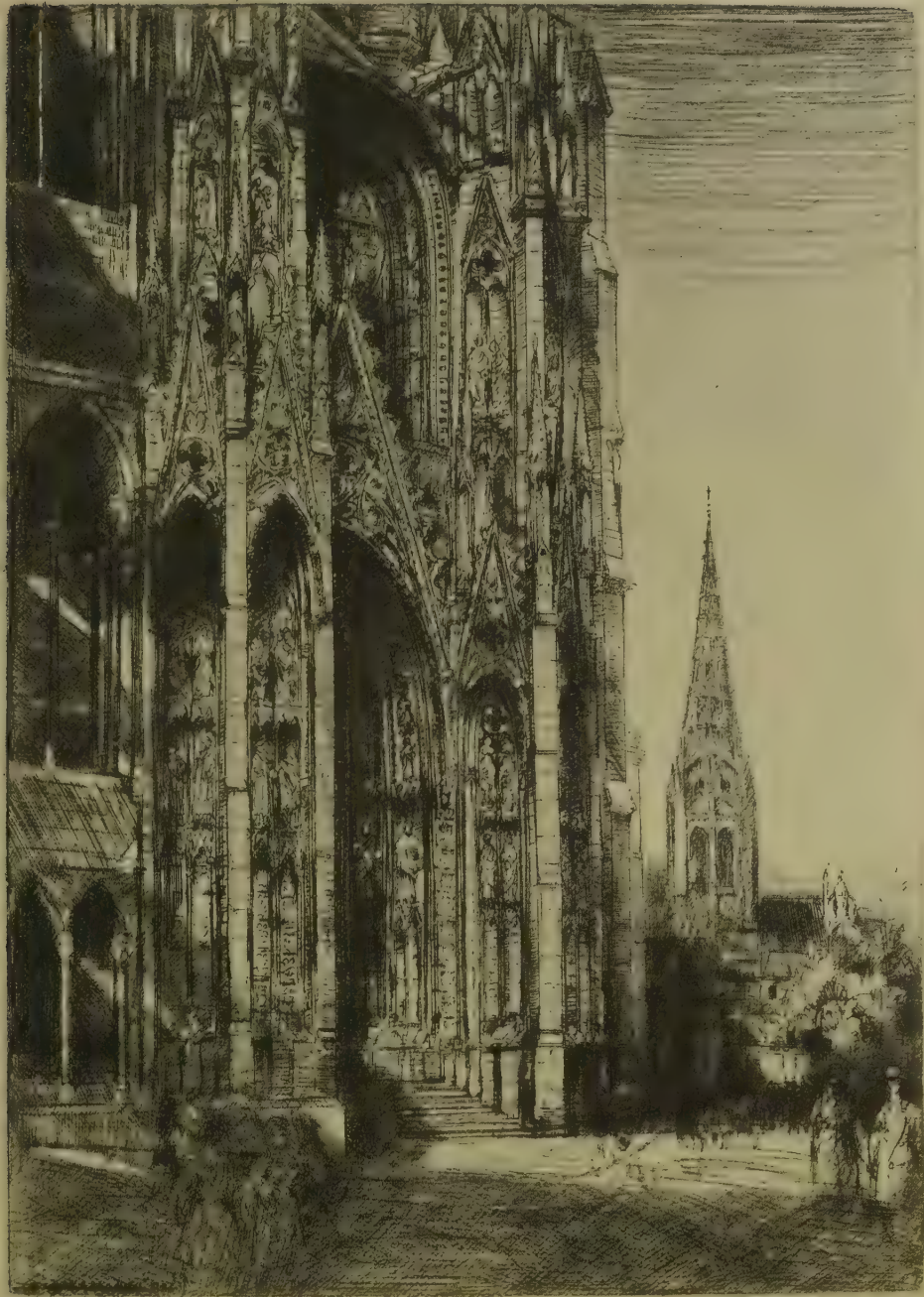


Martin Lewis

RAIN.
DRY-POINT BY MARTIN LEWIS.
(Published by Mr. Arthur A. Bailey.)







GOTHIC NIGHT.

ETCHING BY DONALD SHAW MACLAUGHLAN.

(Published by The Albert Roullier Art Galleries, Chicago, and
The Fine Art Society, London.)



Carton Moore

DAY'S END.

DRY-POINT BY CARTON MOOREPARK.

(Published by The Schwartz Galleries, New York, and
Messrs. Alex. Reid & Lefèvre, London.)

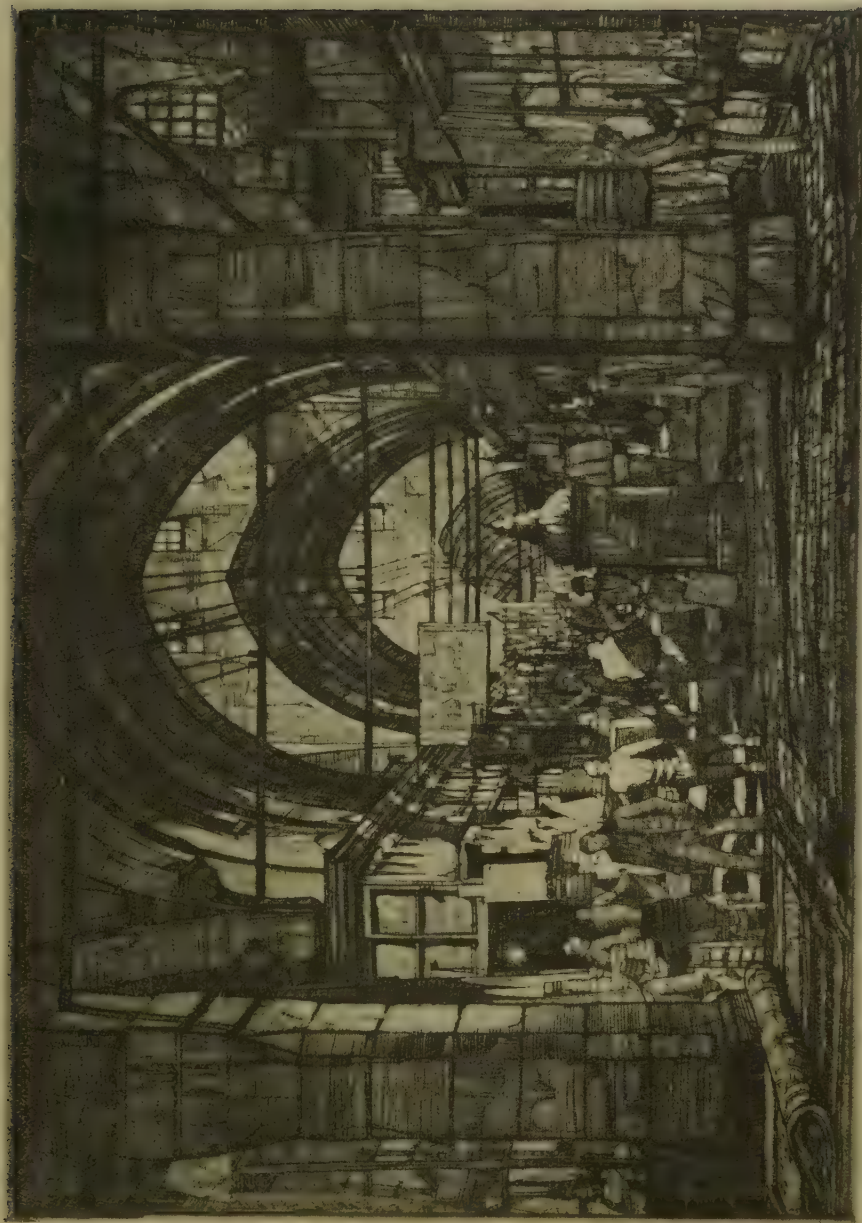






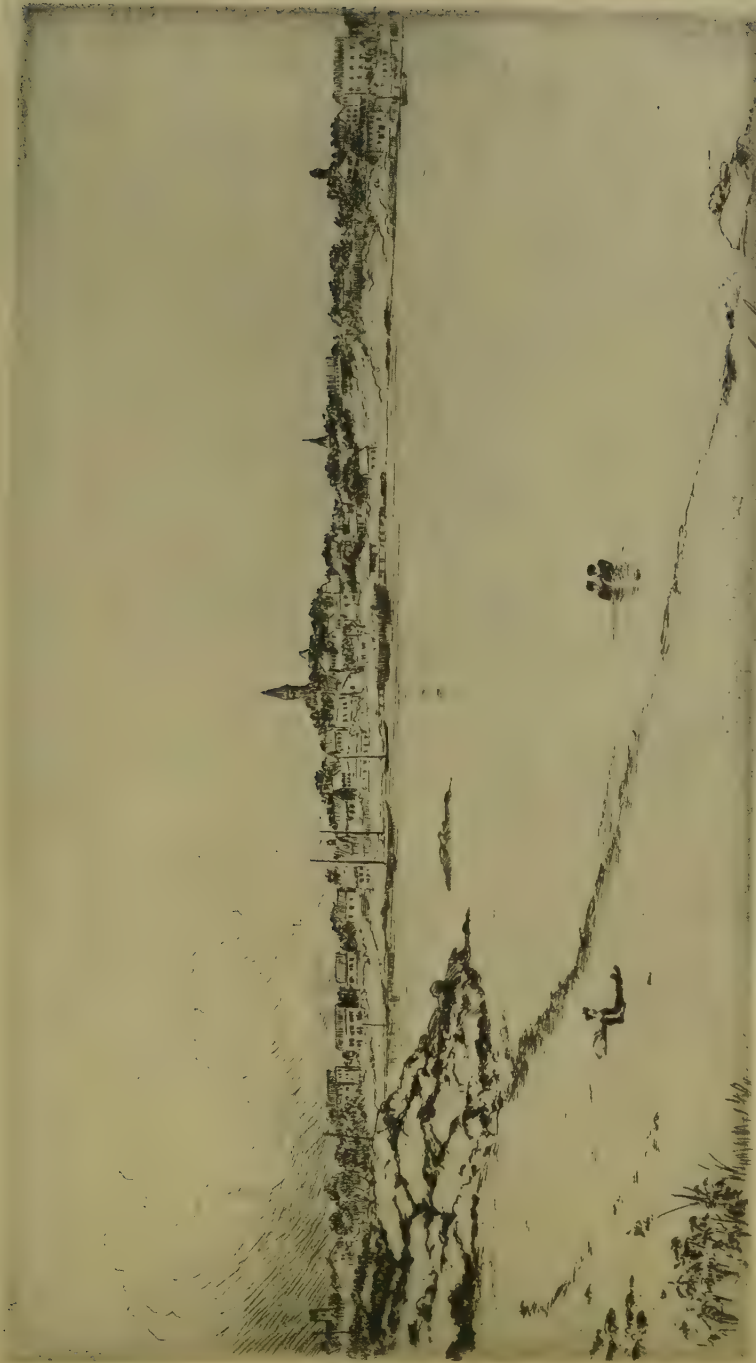






THE GREAT BAZAAR, CONSTANTINOPLE.
DRY-POINT BY LOUIS C. ROSENBERG.
(Published by Messrs. H. C. Dickinson.)





MARBLEHEAD, MASS.
ETCHING BY LEE STURGES.











Charles H. Woodbury

Directory of Etchers and Engravers

(Chiefly British and American).

With Lists of Plates executed or first published during the Year 1926-7.

Abbreviations.—R.A.—Royal Academy (London); R.S.A.—Royal Scottish Academy; R.E.—Royal Society of Painter-Etchers and Engravers (London); S.E.—Society of Etchers (Brooklyn, Chicago, etc.); S.G.A.—Society of Graphic Art (London); S.P.E.—Society of Painter-Etchers (Glasgow); P.M.—Print-Makers of California (Los Angeles); P.E.S.—Painter-Etchers' Society (Australia). Dimensions of plates are stated in inches, height first, margins excluded. The names in parentheses are those of the publishers, whose full names and addresses will be found in the list at the end of the Directory.

ABBÉ, S. VAN, 19 Thornton Avenue, Streatham Hill, London, S.W.2. Assoc., R.E.
DRY-POINTS: *The Fully-licensed Man*, $10\frac{3}{8} \times 10\frac{3}{8}$; *The Law*, $10\frac{3}{8} \times 10\frac{1}{4}$; *The Yeoman of the Guard*, $10\frac{3}{8} \times 10\frac{3}{8}$; *The Flower-seller*, $10\frac{3}{8} \times 10\frac{1}{8}$. Eds. 100, 5 gs. each. (Frost and Reed.)

ACHENER, M., c/o Marcel Guiot, 4, rue Volney, Paris, 2^e.
ETCHINGS: *Fiesole, Villa Vivai*, $8 \times 10\frac{5}{8}$; *Val d'Ema, Le Monastère*, $7\frac{5}{8} \times 10\frac{5}{8}$. Eds. 50, 350 fr. each. (Marcel Guiot.)

ADDAMS, CLIFFORD, 64 Washington Square, New York. Member, Brooklyn S.E.; Chicago S.E.

AFFLECK, ANDREW F., Villa Orión, Bd. Billiet, Etaples, Pas-de-Calais, France.
ETCHINGS: *Isola Bella*, $17\frac{3}{8} \times 8\frac{1}{2}$; *Villa Bianchi Oria*, $15\frac{3}{4} \times 12$; *Madonna del Sasso, Locarno*, $8\frac{3}{8} \times 12\frac{3}{4}$; *Morcote, Lake Lugano*, $7\frac{1}{2} \times 13\frac{1}{2}$; *Nesso, Lake Como*, $8\frac{1}{2} \times 12\frac{3}{4}$; *Albagasio, Lake Lugano*, $8\frac{3}{8} \times 12\frac{3}{4}$. Eds. 100, 4 gs. each. (Connell.)

AID, GEORGE CHARLES, 3660 Blaine Avenue, St. Louis, Mo. Member, Chicago S.E.

AIKEN, JOHN M., 2a Melbury Road, London, W.14. Assoc., R.S.A., and Assoc., R.E.
DRY-POINTS: *The Ruined Castle*, 8×12 ; *A Full Tide*, 7×11 ; *The Quarrel*, 7×11 ; *The Orange Sellers*, $8\frac{1}{2} \times 6\frac{1}{2}$; *Nomads*, $8\frac{1}{2} \times 5\frac{1}{2}$; *The Sandhills of Findham*, 7×10 ; *Building the Stack*, $8\frac{1}{2} \times 11\frac{7}{8}$; *The Old Dominic*, $9\frac{7}{8} \times 7$; *St. Machar Cathedral, Aberdeen*, $10 \times 7\frac{7}{8}$; *Great Doorway, Rheims Cathedral*, 10×7 ; *L'Eglise S. Lilas, Abbeville*, $5\frac{1}{2} \times 4\frac{1}{2}$; *Francis Ludwick*, $7\frac{7}{8} \times 5\frac{3}{4}$; *The Dover Mannie*, $7\frac{7}{8} \times 6$; *A Fife-shire Fisherman*, 6×5 ; *A Fisherwoman*, 8×6 ; *March Winds*, $9\frac{1}{2} \times 12\frac{1}{2}$. Eds. 50. (Reid & Lefèvre.)

AIRY, MISS ANNA, 5 Parkhill Road Studios, London, N.W.3. Fellow, R.E.
ETCHINGS: *Nude Study*, 9×7 , ed. 50; *The Croaker*, 5×7 , ed. 100.

ALLAN, ROBERT W., 62 Buckingham Gate, London, S.W.1. Member, Roy. Soc. of Painters in Water-Colours (R.W.S.); Glasgow S.P.E.
ETCHING: *Just arrived, Roseheartly*, $8\frac{1}{2} \times 14$, ed. 50, 4 gs. (Dunthorne.)

ALLEN, FREDERICK, Mendips, near Neston, Birkenhead, Cheshire.

AMSHWITZ, J. H., 80 Warwick Gardens, London, W.14. Member, Roy. Soc. of British Artists.
DRY-POINT: *The Fortune Teller*. (Fine Art Society.)

ANDERSON, STANLEY, 21 Redcliffe Square, London, S.W.10. Fellow, R.E.
DRY-POINTS: *Albi*, $11\frac{1}{4} \times 12\frac{1}{4}$, ed. 80; *Avignon, from the Rhône*, $9 \times 15\frac{3}{4}$, ed. 75; *The Goose Fair, Albi*, $9\frac{1}{2} \times 13\frac{1}{2}$, ed. 75. 5 gs. each. (Colnaghi.)

ANSELL, WILLIAM H., 1 Gray's Inn Square, London, W.C.1. Assoc. R.E.

APPLEBEY, WILFRED C., Carlotta, 72 Chamberlain Road, Glasgow, W.3. Member, Glasgow S.P.E., the Print Society, etc.
ETCHINGS: *Lord Lister*, $10\frac{1}{2} \times 7\frac{3}{4}$, $2\frac{1}{2}$ gs., ed. 100; *Canongate Tolbooth*, 12×7 , $2\frac{1}{2}$ gs.; *Edinburgh Castle*, 8×12 , 3 gs.; *John Knox's House*, 12×7 , $2\frac{1}{2}$ gs.; *Daniel Stewart's College, Edinburgh*, 8×12 , $2\frac{1}{2}$ gs. (F. H. Geehan); *Allan Glen's School, Glasgow*, 8×12 , $2\frac{1}{2}$ gs. (J. B. Bennett & Sons); *Sir Walter Scott*, $10\frac{1}{2} \times 7\frac{3}{4}$, $2\frac{1}{2}$ gs.;

- Brown University, Providence, U.S.A.. (Set of five), $7\frac{1}{2} \times 9\frac{1}{2}$. Eds. 50. \$20 each. (Tilden Thurber.)
- ARMINGTON, (Mrs.) CAROLINE, 70 Bd. Montparnasse, Paris. Member, Chicago S.E.; Soc. Nationale des Beaux-Arts; Soc. de la Gravure Originale en Noir.
ETCHINGS: *St. Paul's, London*, $10\frac{1}{2} \times 8\frac{1}{2}$; *Tower of London*, $10\frac{1}{2} \times 8\frac{1}{2}$; *Hungerford Bridge*, $6\frac{3}{4} \times 8\frac{3}{4}$; *Thomas Hardy's Birthplace*, $8\frac{1}{2} \times 10\frac{1}{4}$; *Winterborne Abbas*, $8\frac{1}{2} \times 10\frac{1}{2}$; *Martinstown*, $8\frac{1}{2} \times 10\frac{1}{4}$; *Fordington Millstream*, $8\frac{1}{2} \times 10\frac{1}{4}$; *Meadow at Dorchester*, $6\frac{3}{4} \times 8\frac{3}{4}$; *Old Cottage, Dorchester*, $6\frac{3}{4} \times 8\frac{3}{4}$; *La rue aux Herbes, Chartres*, $5\frac{1}{8} \times 9\frac{5}{8}$; *Porte St. Guillaume, Chartres*, $9\frac{1}{4} \times 6\frac{5}{8}$; *Pont Bouju, Chartres*, $4\frac{7}{8} \times 6\frac{5}{8}$; *Pont des Minimes, Chartres*, $4\frac{3}{4} \times 6\frac{5}{8}$; *Pont St. Thomas, Chartres*, $4\frac{3}{4} \times 6\frac{5}{8}$; *Entrée de l'Eglise St. Séverin, Paris*, $12\frac{1}{4} \times 8\frac{5}{8}$; *Rue des Prêtres St. Séverin, Paris*, $11\frac{5}{8} \times 7\frac{1}{4}$; *Eglise St. Séverin, Paris*, $10\frac{5}{8} \times 6\frac{1}{2}$; *Rue de la Huchette, Paris*, $9\frac{3}{4} \times 6\frac{1}{8}$; *Les tours de Notre Dame, Paris*, $9\frac{3}{4} \times 6\frac{1}{8}$; *La Sorbonne, Paris*, $9\frac{3}{4} \times 6\frac{1}{8}$; *Porte de la Cour du Dragon, Paris*, 8×10 ; *Pont Neuf et vieilles maisons, Paris*, $9\frac{3}{4} \times 6\frac{1}{8}$; *Rue de Haut Pavé, Paris*, $6\frac{5}{8} \times 11$; *Pont et Quai St. Michel, Paris*, $5\frac{1}{2} \times 7\frac{1}{8}$; *Eglise St. Germain des Près, Paris*, $7\frac{3}{4} \times 10$. Eds. 100. (Kennedy, New York; Lecaplain, Paris.)
- ARMINGTON, FRANK M., 70 Bd. Montparnasse, Paris. Member, Soc. de la Gravure Originale en Noir.
DRY-POINTS: *Yvette*, 7×5 ; *Songeuse*, 9×5 ; *Sur le Canapé*, 9×7 ; *Lily*, 9×7 ; *Au coin du Feu*, 9×7 ; *Yvonne*, 9×7 ; *Devant le Tableau*, 9×7 . Eds. 100. (Kennedy.)
- ARMS, JOHN TAYLOR, "Mill Stones," Greenfield Hill, Fairfield, Connecticut, U.S.A. Member, Brooklyn S.E., Chicago S.E., Print-Makers of California, R. Soc. of Canadian Painter-Etchers, etc.
ETCHINGS: "*La Chiesa, Borgo*," $6\frac{1}{2} \times 4\frac{1}{2}$, \$12; *Street in Borgo*, $3\frac{3}{16} \times 1\frac{11}{16}$, \$5; *A Pisan Court*, $8\frac{3}{4} \times 6\frac{1}{4}$, \$18; *Amiens*, $10\frac{3}{4} \times 9\frac{7}{8}$, \$25; *Mont. St. Michel*, $15\frac{1}{4} \times 11\frac{7}{8}$, \$30. Eds. 100. (Kennedy, New York; Marcel Guiot, Paris.)
- ARNDT, MINA, Motueka, New Zealand. Member, Australian P.E.S.
- ASHER, MISS FLORENCE M., 16 Hill Road, London, N.W.8.
- ASHTON, WILL, Larkin St., Bay Road, North Sydney. Member, Australian P.E.S.
- AUERBACH-LEVY, WILLIAM, 46 Washington Square South, New York. Member, Chicago S.E.
DRY-POINT: *Johanna*, 14×9 , ed. 6, \$60; SOFT-GROUND ETCHING: *Elsbeth*, 8×10 , ed. 50, \$21. (Harlow, McDonald.)
- AUSTEN, WINIFRED (Mrs. Oliver Frick), c/o A. Greatorex, Ltd., 14 Grafton Street, London, W.1. Fellow, R.E.
ETCHING: *Mallard in the Reeds*, $8\frac{7}{8} \times 11$, ed. 100; "*Shovellers*," $6\frac{3}{4} \times 10$, ed. 50; DRY-POINTS: *American Widgeon*, $8\frac{1}{4} \times 11\frac{1}{4}$, ed. 65; *Shelduck Family*, $6\frac{1}{2} \times 10\frac{3}{4}$, ed. 65; *The Red Setter*, $9 \times 11\frac{1}{2}$, ed. 75; *French Partridges*, $7\frac{1}{4} \times 9\frac{7}{8}$, ed. 50. 4 gs. each. (Greatorex.)
- AUSTIN, DOROTHY STEVENS, 31 Aylmer Avenue, Toronto. Member, Chicago S.E.
- AUSTIN, ROBERT, 106 Beaufort Street, Chelsea, London, S.W.3. Assoc., R.E. Rome Scholar, 1922.
LINE-ENGRAVINGS: *The Pack Bridge*, $4\frac{13}{16} \times 4\frac{7}{16}$, $3\frac{1}{2}$ gs.; *Plane Tree Cottage*, $5\frac{1}{2} \times 5\frac{3}{4}$, 4 gs.; *Cadore*, $4\frac{5}{8} \times 4\frac{3}{8}$, 4 gs.; *A Woman of Scanno*, $8 \times 6\frac{3}{16}$, $4\frac{1}{2}$ gs.; *Bell*, 4 gs.; DRY-POINT: *Boy and Calf*, $4\frac{1}{10} \times 5\frac{3}{8}$, $3\frac{1}{2}$ gs. Eds. 50. (Twenty-One Gallery.)
- BACON, PEGGY, Cross River, New York.
DRY-POINTS: *Sore Throat*, 4×6 , \$10; *Penguin Island*, $7\frac{1}{2} \times 9$, \$20; *Picnic*, $5\frac{3}{4} \times 8\frac{1}{2}$; *Fat*, $5\frac{1}{2} \times 6\frac{1}{2}$, \$10; *Unknown Lady*, $5\frac{1}{2} \times 6\frac{3}{4}$, \$10; *Black Eye*, 4×5 , \$10; *Help!* 8×10 , \$25; *The Patroness*, 8×9 , \$25. Eds. 25. (Weyhe, Montross.)
- BADELEY, J. F., C.B.E., 2, Morpeth Terrace, London, S.W.1. Fellow, R.E.
- BAGDATOPOULOS, W. S., c/o A. A. Bailey, 188 Brompton Road, London, S.W.3.
DRY-POINTS: *The Entry of the Rajah*, $10\frac{3}{4} \times 7\frac{7}{8}$, ed. 35; *Mohammedan Beggar*, $10\frac{3}{4} \times 7\frac{7}{8}$, ed. 35; *Kashmiri*, $11 \times 8\frac{1}{4}$, ed. 35; *Benares*, $7\frac{7}{8} \times 10\frac{3}{8}$, ed. 35; *The Land Worker*, $11 \times 7\frac{7}{8}$, ed. 50; *Kashmiri Girl*, ed. 36; *Street Scene, Benares*, 8×11 , ed. 40. (Bailey.)

- BAIRD, JOHNSTONE**, 53 Prince of Wales' Mansions, Battersea Park, London, S.W.11.
 DRY-POINTS : *Neidpath Castle*, $9\frac{1}{2} \times 13$; *Loch Linnhe*, $9 \times 13\frac{1}{2}$; *Dunluce Castle*, $9\frac{1}{2} \times 13$; *Greenwich Reach*, $9\frac{1}{2} \times 13\frac{1}{2}$; *Below Greenwich*, $9\frac{1}{2} \times 13\frac{1}{2}$, 3 gs. each.
 ETCHING : *Edinburgh Castle*, $14\frac{1}{2} \times 7\frac{7}{8}$. Eds. 100. 4 gs. (Connell.)
- BARCLAY, J. R.**, c/o Messrs. Alex. Reid & Lefèvre, 1a King Street, St. James's, London, S.W.1.
 ETCHINGS : *St. Andrews*, $6\frac{7}{8} \times 9\frac{7}{8}$; *The Oil Tanker*, $7 \times 8\frac{7}{8}$; *The Speed Boat*, $7 \times 8\frac{7}{8}$; *The Tow Path*, $7 \times 8\frac{7}{8}$. Eds. 50. (Reid & Lefèvre.)
- BARNES, A. W. H.**, 3 Queen Margaret Place, Glasgow. Member, Glasgow S.P.E.
- BARONE, ANTONIO**, 771 Lexington Avenue, New York. Member, Chicago S.E.
- BARRY, JOHN J.**, c/o New York Graphic Society, 109, West 57th Street, New York.
 ETCHINGS : *Gloucester Harbor*, \$7; *The Three Fishing Vessels, Gloucester*, \$12; *Fishing Fleet, Holland*, \$7; *Fishing Vessel, Gloucester*, \$6. (New York Graphic Society.)
- BARTON, MISS LOREN**, 3840 Wilshire Boulevard, Los Angeles, California. Member, California P.M.; Chicago S.E.
 ETCHINGS : *Eucalyptus*, 7×9 , ed. 20, \$15; *Boatyard, Venice*, $12 \times 9\frac{3}{4}$, ed. 40, \$25; *Carcassonne*, $3\frac{1}{2} \times 5$, ed. 40, \$15; *Twilight, Oakland*, $8\frac{1}{2} \times 6\frac{1}{2}$, ed. 45, \$15; *A Bit of Mentone*, $7 \times 9\frac{3}{4}$, ed. 40, \$18; *Venetian Sails*, $9\frac{3}{4} \times 8$, ed. 30, \$20; *Catalina Hillside*, $7 \times 5\frac{1}{2}$, ed. 30, \$15; *Below Carcassonne*, $5\frac{1}{2} \times 4\frac{1}{2}$, ed. 35, \$15; *Yacht at Catalina*, 7×6 , ed. 30, \$15. (Kennedy.)
- BASKETT, C. E.**, Baddow Road, Chelmsford. Hon. retired Assoc., R.E.
- BASKETT, C. H.**, Longcroft, Chelmsford Avenue, Great Baddow, Chelmsford. Fellow, R.E.
 AQUATINTS : *Windy Sea*, $8\frac{1}{2} \times 11\frac{3}{4}$; *Dunluce Castle*, $9\frac{1}{2} \times 13\frac{5}{8}$. Eds. 75. (Reid & Lefèvre.)
- BAUER, MARIUS A. J.**, 67 Oranje Nassaulaan, Amsterdam. Member, Arti et Amicitiae, Amsterdam.
- BAUMER, LEWIS**, 5 Greville Place, London, N.W.6. Member, Royal Inst. of Painters in Water Colour; Pastel Society.
- BÉJOT, EUGÈNE**, 8 Quai de la Mégisserie, Paris. Fellow, R.E.
 ETCHINGS : *Le Tuileries, Paris*; *Le Pont Solferino, Paris*; *Le Vieux Port, Marseille*; *Notre Dame de la Garde, Marseille*; *Le Quai de Vieux Port, Marseille*; *Le Quai de la Tourette, Marseille*; *Le Quai de la Rive Neuve, Marseille*; *L'Eglise St. Michel, Bordeaux*; *Le Quai Louis XVIII*; *Les Allées Marines, Bayonne*; *Quai de la Monnaie et de la Grave*; *Le Quai de Bourgoyne*; *La Bastide, Bordeaux*. Eds. 80. (Connell.)
- BELCHER, GEORGE**, 6, William Street, Knightsbridge, London, S.W.1.
- BENSON, FRANK W.**, 14 Chestnut Street, Salem, Massachusetts.
 DRY-POINT : *In dropping Flight*, $14\frac{1}{8} \times 11\frac{1}{4}$, ed. 123. (Kennedy, New York; Dickins, London.)
- BICKNELL, W. H. W.**, Arlington Street, Winchester, Mass. Member, Chicago S.E.
- BISHOP, RICHARD E.**, Springbank Lane, Mt. Airy P.O., Pennsylvania.
 DRY-POINTS : *Salt Marshes*, $6\frac{7}{8} \times 8\frac{7}{8}$, \$30; *Sprig*, $7\frac{7}{8} \times 10\frac{7}{8}$, \$30; *Canvas*, $11\frac{5}{8} \times 9\frac{3}{8}$, \$36. ETCHINGS : *Startled Black Ducks*, $9\frac{3}{8} \times 10\frac{7}{8}$, \$36; *Setting Out*, $11\frac{5}{8} \times 9$, \$30; *Brant Pitching*, $14\frac{3}{4} \times 8\frac{7}{8}$, \$30. (Sessler.)
- BLAIKLEY, ERNEST**, 31 Stanley Gardens, London, N.W.3. Member, S.G.A.
 ETCHINGS : *The Winners*, $7 \times 4\frac{1}{2}$; *The Ouse Valley*, 4×6 . 2 gs. each.
- BLAMPY, EDMUND**, 30 Roland Gardens, South Kensington, S.W.7. Fellow, R.E.
 DRY-POINTS : *Loading Vraic*, $6\frac{7}{8} \times 10$; *Poor People*, $10 \times 7\frac{3}{4}$; *Ostend Shrimper*, $7\frac{3}{4} \times 10$; *Ostend Horse*, 7×9 ; *Night Time, Dieppe*, $7\frac{7}{8} \times 11$; *Ostend*, 7×10 ; *Bathing Machine*, 7×9 ; *Street by Night*, 8×11 ; *Farm Fire*, $7\frac{3}{8} \times 9\frac{3}{8}$. Eds. 100. (Reid & Lefèvre.)
- BLONDHEIM, ADOLPHE W.**, Art Institute, Kansas City, Missouri. Member, Chicago S.E.

- BLUNDELL, ALFRED R., Cavenham Mill House, Icklingham, Suffolk.
ETCHINGS : *Albi*, $9\frac{5}{8} \times 12\frac{1}{4}$; *Old Bridge at Albi*, $7\frac{3}{8} \times 9\frac{3}{4}$; *Carcassone*, $13\frac{5}{8} \times 10\frac{3}{4}$; *Pont d'Avignon*, $7\frac{3}{4} \times 10\frac{3}{4}$. Eds. 75. (Reid & Lefèvre.)
- BOLINGBROKE, MINNA (Mrs. Watson), 19 Girdlers Road, London, W.14. Assoc., R.E.
- BONE, MUIRHEAD, Byways, Steep, Petersfield. Member, New English Art Club.
- BONNER, MARY, 145 East Agarita Avenue, San Antonio, Texas. Member, Les Graveurs à l'eau-forte professionnelle.
- BOREEL, MISS WENDELA (Mrs. Wylde), 32 Tite Street, Chelsea, London, S.W. Assoc., R.E.
- BOREIN, EDWARD, Harmer Studio, Santa Barbara, California. Member, Brooklyn S.E.
- BORNE, MORTIMER, c/o New York Graphic Society, 109 West 57th Street, New York.
ETCHINGS : *Little Church around the Corner*, \$12; *The Street Vendors*, \$10; *Joseph Pennell*, \$20. (New York Graphic Society.)
- BORTHWICK, A. E., 8 Merchiston Crescent, Edinburgh. Assoc., R.E.
- BOSWORTH, WINIFRED, Woodland, Elgin, Ill., U.S.A. Member, Chicago S.E.
- BOTH, W. C., 2314 Indiana Avenue, Chicago. Member, Chicago S.E.
- BOUVERIE-HOYTON, EDWARD, c/o P. Drury, Esq., Lancaster Lodge, Lancaster Road, Wimbledon, London, S.W. Rome Scholar in Engraving, 1926.
ETCHINGS : *Tamar Bank*, $3\frac{3}{4} \times 5$, ed. 60, 2 gs.; *Morganhayes*, $5\frac{1}{4} \times 4\frac{1}{4}$, ed. 75, 4 gs.; *Great Seaside Farm*, No. 2, $7\frac{3}{4} \times 10\frac{1}{4}$, ed. 60, 5 gs.; *Monte Gennaro*, $9\frac{1}{8} \times 14$, ed. 60, 6 gs.; *Saracinesco*, $9\frac{1}{8} \times 10\frac{1}{8}$, ed. 60, 5 gs.; *Il Bosio Sacro*, 7×9 , ed. 60, 4 gs.; *Head of a Girl*, $8 \times 10\frac{1}{8}$, ed. 30, 4 gs.; *Roua del Passo*, $9\frac{1}{8} \times 9\frac{1}{2}$, ed. 75, 5 gs.; *The Little Shrine*, 8×11 , ed. 75, 5 gs.; *Virgil's Farm*, 8×11 , ed. 75, 5 gs. (Fine Art Society.)
- BRADSHAW, G. A., W. State & Willow Streets, Trenton, New Jersey. Member, Chicago S.E.
- BRADY, EMMET, 33 Kirklee Road, Kelvinside, Glasgow. Vice-President, Glasgow S.P.E.
ETCHINGS AND DRY-POINTS : *Dumbarton Rock*, $9\frac{1}{4} \times 13\frac{3}{4}$, ed. 75; *St. Mary's Island*, $9\frac{1}{4} \times 13\frac{3}{4}$, ed. 75; *The Firth of Forth*, $9\frac{1}{4} \times 13\frac{3}{4}$, ed. 75; *The Firth of Clyde*, $9\frac{1}{4} \times 13\frac{3}{4}$, ed. 75; *Drying the Sails*, $9\frac{1}{4} \times 14$, ed. 50; *On the Solway Coast*, $9\frac{1}{4} \times 14$, ed. 50; *Calm Evening on the Clyde*, $9\frac{1}{4} \times 13\frac{3}{4}$, ed. 50.
- BRANGWYN, FRANK, Temple Lodge, Queen Street, Hammersmith, London, W.6. R.A.
- BRAUNHOLD, LOUIS, 35 N. Dearborn Street, Chicago. Member, Chicago S.E.
- BREITMEYER, M. V., Pomona, N.Y. Member, Chicago and Brooklyn S.E.
- BREWER, H. C., 34 Perryn Road, Acton, London, W.3. Member, S.G.A.
- BRIGHTWELL, L. R., Wakeford Lodge, High Street, Hampton, Middlesex.
DRY-POINTS : *Thé Dansant*, $14\frac{7}{8} \times 9\frac{3}{8}$, 4 gs.; *The Witching Hour*, 7×9 , 3 gs.; *Early Birds*, 15×8 , 3 gs.; *Night Watchmen*, $8\frac{1}{2} \times 12$, 3 gs.; *Not interested*, $7\frac{7}{8} \times 11\frac{7}{8}$, 3 gs.; *Kings in Exile*, $15 \times 9\frac{1}{4}$, 4 gs. Eds. 100. (Connell.)
- BRISCOE, ARTHUR, Chelsea Arts Club, Church Street, London, S.W.3.
ETCHINGS : *All Hands*, 8×15 , 12 gs.; *Ten knots*, $9\frac{3}{4} \times 14$, 12 gs.; *The Gale*, $9\frac{3}{4} \times 14$, 12 gs.; *Three Barges*, 7×11 , 10 gs.; *The Beacon*, $5\frac{1}{4} \times 9$, 6 gs.; *The Trawler*, 10×14 , 15 gs.; *Sorting Fish*, 7×11 , 12 gs.; *Hauling the Net aboard*, 7×12 , 12 gs.; *Overhauling the Trawl*, $11 \times 7\frac{1}{4}$, 12 gs.; *Mending Nets*, $7 \times 11\frac{3}{4}$, 12 gs.; *The Calm*, $3\frac{1}{4} \times 7\frac{1}{4}$, 6 gs.; *Low Tide*, Brixham, $6\frac{1}{2} \times 8\frac{3}{4}$, 8 gs.; *Gravesend Reach*, $6\frac{1}{2} \times 10$, 8 gs.; *The Shipwright*, 9×14 , ed. 75, 12 gs.; *Fore t' gallant Sail*, 9×14 , ed. 75, 12 gs. (Dickins.)
- BRITTON, F. C., Tyrells, Ltd., Gawler Place, Adelaide. Member, Australian P.E.S.
- BROCKHURST, G. L., The White House, Pitstone Green, by Leighton Buzzard. Fellow, R.E.
ETCHINGS : *In the Wood*, $4\frac{7}{8} \times 5\frac{7}{8}$, ed. III, 5 gs.; *Noémie*, $7\frac{1}{4} \times 4\frac{1}{4}$, ed. III, 4 gs.; *La Tresse*, $8\frac{3}{8} \times 6\frac{7}{8}$, ed. III, 8 gs.; *Three Sisters*, $3\frac{7}{8} \times 4\frac{1}{8}$, ed. 55, 5 gs.; *Ursula*, $5\frac{1}{8} \times 2\frac{1}{4}$, ed. III, 3 gs. (Colnaghi.)
- BRODZKY, HORACE, 22 St. George's Road, London, N.W.6. Member of London Group.

- DRY-POINTS : *Nude Study* (2), 5 × 4, eds. 25; *Self-portrait*, 6 × 8, ed. 12; *Landscape*, 6 × 8, ed. 6; *Landscape*, 5 × 4, ed. 6.
- BROWN, BENJAMIN C., 120, North El Molino Avenue, Pasadena, California, U.S.A. President, Print Makers Society of California; Member, Chicago S.E.
- BROWN, HOWELL C., 120 N. El Molino Avenue, Pasadena, Cal. Secretary, Print Makers Society of California; Member, Brooklyn and Chicago S.E.; Vice-Pres., American Federation of Art.
- BROWN, H. J. STUART, Auchengrange, Lochwinnoch, Scotland.
 DRY-POINTS : *Aeroplanes over Ely*, 4 $\frac{7}{8}$ × 10 $\frac{3}{8}$, 4 gs.; *St. John's Road, Ely*, 4 × 8 $\frac{1}{8}$.
 ETCHINGS : *Cathlaw*, 4 × 8 $\frac{1}{2}$, 3 gs.; *Harvest Field, Ely—Evening*, 5 $\frac{7}{16}$ × 10 $\frac{1}{16}$, 4 gs.; *Uplands of Lanarkshire*, 5 × 8, 3 gs. Eds. 50. (Colnaghi.)
- BYRDEN, ROBERT, Lyndhurst, Belmont, Ayr, Scotland. Hon. ret. Fellow, R.E.
- BUCKTON, EDITH, c/o Messrs. Arthur Greateorex, Ltd., 14, Grafton Street, London, W.1.
- BURR, GEORGE ELBERT, 70 West Lynwood Street, Phoenix, Arizona. Member, Brooklyn and Chicago S.E., California P.M.
 DRY-POINTS : *A Summer Cloud, Apache Trail Country*, 7 $\frac{1}{2}$ × 10; *Evening, Painted Desert, Ariz.*, 5 × 8. ETCHINGS : *Evening after the Storm, Venice*, 10 × 12; *The Gila River, Ariz.*, 5 × 7; *Moonrise, Estes Park, Colorado*, 7 × 10; *Apache Trail, Evening*, 5 × 7. (Bresler.)
- BURRIDGE, F. V., Betchworth House, The Bank, Highgate, London, N.6. Fellow, R.E.; Principal, London County Council Central School of Arts and Crafts.
- BURTON, S. CHATWOOD, 112 Church Street, Minneapolis, Minnesota. Member, Chicago S.E.
- BUSENBERG, VIRGINIA, 1 West 67th Street, New York. Member, Chicago S.E.
- BUSH, REGINALD E. J., 58 Downs Park Road, Westbury Park, Bristol. Fellow, R.E.; Member, Royal West of England Academy; Print Makers of California.
- BUTLER, ANDREW R., 114 East 90th Street, New York.
 ETCHINGS : *Logging Team*, 8 × 6, \$15; *Westminster Flats*, 8 × 10, \$18; *The Connecticut Valley*, 7 × 10, \$18. Eds. 50.
- CADZOW, JAMES, "Lee Bank," Broughty Ferry, Fifeshire. Member, Glasgow S.P.E.
- CAIN, CHARLES W., "Beurlay," 11 Southend Road, Beckenham, Kent.
- CALEWAERT, L. H. S., 4316 Greenwood Avenue, Chicago. Member, Chicago S.E.
- CAMERON, BRUCE, Crannock, Iddesleigh Avenue, Milngavie. Member, Glasgow S.P.E.
- CAMERON, SIR D. Y., R.A., R.S.A., LL.D., Dun Eaglais, Kippen, Stirlingshire.
- CAMERON, MISS KATHARINE, 4 Forres Street, Edinburgh. Assoc. R.E.; Roy. Scottish Society of Painters in Water Colour.
- CAMPBELL, MISS MOLLY, 3 Tudor Road, Upper Norwood, London, S.E. Assoc., R.E.
 ETCHINGS : *Dressing up; The Broken Jar*. (Redfern Gallery.)
- CARTER, FREDERICK, The Studio, 71 Hope Street, Liverpool. Assoc., R.E.
- CASER, ETTORE, 1931 Broadway, New York. Member, Chicago S.E.
- CHAMBERLAIN, SAMUEL, c/o Goodspeed's Book Shop, 7 Ashburton Place, Boston, Mass.
 DRY-POINT : *The Porches, Dinan*, 8 $\frac{1}{2}$ × 6, ed. 50, \$18. (Goodspeed's.)
- CHANDLER, GEORGE W., 86 Rue Vanneau, Paris. Member, Chicago S.E.
- CHANDLER, HELEN CLARK, 543 $\frac{1}{2}$ N. Heliotrope Drive, Los Angeles, Cal., U.S.A.
- CHANLER, ALBERT, 13 Clarendon Street, South Belgravia, London, S.W.1.
 DRY-POINTS : *Arundel*, 7 $\frac{3}{4}$ × 7; *Arun Bank*, 7 × 9; *Waterloo Bridge*, 7 × 9.
 ETCHINGS : *Custom House, London*, 7 × 9; *London Bridge*, 7 $\frac{3}{4}$ × 5 $\frac{1}{2}$. Eds. 50, 2 gs. each. (British Art Co.)
- CHARLTON, E. W., 43 St. Thomas's Street, Lymington, Hants. Fellow, R.E.
- CHESTON, C. S., Musbury, Axminster. Assoc., R.E.
- CLARK, ROLAND, c/o Schwartz Galleries, 517 Madison Avenue, New York.
 DRY-POINTS : *Broad Bill Flight*, 13 $\frac{1}{2}$ × 16, \$60; *Bluebills*, 8 × 10, \$24; *The Ice Hole*, 5 × 7, \$20; *Winter Yellowlegs*, 9 × 12 $\frac{1}{4}$, \$36; *Mixed Company*, 9 $\frac{5}{8}$ × 14 $\frac{3}{4}$, \$36; *Break o' Day*, 12 × 9, \$36; *Redheads*, 14 $\frac{7}{8}$ × 12 $\frac{7}{8}$, \$48. (Schwartz, New York; Reid & Lefèvre, London.)

- CLARKE, J. MOULDING, "Brentwood," Fulwood, Preston, Lancs. Member, Manchester Acad. of Fine Arts.
ETCHINGS: *North Gate, The Close, Salisbury*, 11 × 7½, ed. 40; *Haddon Hall*, 13½ × 9½, ed. 50; *Samlesbury Hall, Lancs.*, 9 × 10½, ed. 50.
- CLAUSEN, GEORGE, 61 Carlton Hill, London, N.W.8. Royal Academician.
- CLEMENTS, GABRIELLE DE V., Lanesville, Gloucester, Mass. Member, Chicago S.E.
ETCHINGS: *Old and New, The Harbor, Baltimore*, \$40; *Where North meets South, North Avenue Bridge*, \$40. (Bendann.)
- CLUTTERBUCK, JULIA E. (Mrs. Alsop), Station Road, Harpenden. Assoc., R.E.
- COFFEY, ALFRED, Trelawny Street, Woollahra. Member, Australian P.E.S.
- COLWELL, ELIZABETH, 1375 East 57th Street, Chicago. Member, Chicago S.E.
- COPEMAN, MISS CONSTANCE G., 9 Cook Street, Liverpool. Assoc., R.E.
- COPLEY, JOHN, 10, Hampstead Square, London, N.W.3.
ETCHINGS: *Allassio*, 11½ × 8½; *Anselmo*, 9½ × 8½; *Battestina pensosa*, 7 × 5; *Battestina with Carnations*, 9½ × 8½; *A Capuchin Friar*, 9½ × 8½; *Dawn: Liguria*, 8½ × 11½; *Fig Trees in Winter*, 11½ × 8½; *From an Allassian Balcony*, 8½ × 9½; *An Italian Ice Woman*, 12 × 8½; *A Maid of Allassio*, 7 × 5½; *Mani rugate*, 9½ × 8½; *A Noble Lady of Genoa*, 11½ × 8½; *An Old Genovese*, 9½ × 8½; *Three Bathers*, 8½ × 8½; *La Vecchia*, 7 × 5; *Olive Terraces*; *On the Spiaggia: The Bathing Cloak*; *On the Spiaggia: Shells*; *On the Spiaggia: Ships*. Eds. about 24, 3 gs. each. (Colnaghi.)
- COTTON, JOHN, 331 El Bonito Avenue, Glendale, California. Member, Chicago S.E.
ETCHINGS: *On the Canyons Rim*, 7 × 9, \$15; *Veterans, Pala Canyon*, 7 × 9, \$15; *In old Santa Fé*, 4½ × 7, \$8. Eds. 100.
- COUGHLIN, MILDRED M., 65 Irving Place, New York City. Member, Chicago S.E.
ETCHINGS: *A Sunday Morning*, 6 × 8, ed. 50, \$18; *Sunny Street*, 4½ × 3½, ed. 50, \$14; *Harlem Market*, 6 × 8, ed. 50, \$18; *Doorway, Fifth Avenue*, 6 × 4½, ed. 50, \$15. GOLF ETCHINGS: *The Importance of being earnest*, 7 × 8, \$15; *Sunday Worship*, 7 × 8, \$15; *Casual Water*, 7 × 8, ed. 100, \$15.
- COULTER, MARY J., The North Shore Arts Association, Gloucester, Mass.
DRY-POINTS: *Mount Shasta above the Pines*, 6 × 8, \$35; *Cypress Point, Monterey*, 7 × 9, \$40; *Rice Fields, Hawaii*, 6 × 8, \$35; *San Carlos Mission, Carmel*, 6½ × 9, \$40; *San Buenaventura Mission*, 7 × 9, \$40; *Cathedral Rocks, Yosemite*, 7 × 9, \$40; *Dunes at Carmel*, 5½ × 7, \$25; *San Fernando Mission*, 5½ × 7, \$25; *The Triple Arch, Capistrano*, 5½ × 7, \$25; *Cocoa Palms, Hawaii*, 5½ × 7, \$25; *San Gabriel Mission*, 5 × 7, \$20; *Pine at Emerald Bay, Lake Tahoe*, 7½ × 10, \$40; *Campanile, Berkeley*, 7½ × 10, \$40. (Milch.)
- COVEY, ARTHUR S., 971 Split Rock Road, Pelham Manor, N.Y. Member, Chicago S.E.
- COWHAM, HILDA, 92 Clifton Hill, London, N.W. Member, Glasgow S.P.E.
DRY-POINTS: *The Japanese Umbrella*, 14 × 10; *The Dancers*, 12 × 10; *Bubbles*, 7 × 5; *The Broken Doll*, 4 × 5; *The Picture Book*, 7 × 9; *The Old Bridge, Avignon* (2), 7 × 12; *The Dancing Elf*, 14 × 10. Eds. 50. (Greatorex.)
- CRAWFORD, T. HAMILTON, 8 Greenway, Berkhamsted, Herts.
- CRISP, J. A., 111 Goulburn St., Sydney. Member, Australian P.E.S.
- CROSMAN, ROSE, 1369 E. 57 Street, Chicago. Member, Chicago S.E.
ETCHINGS ON ZINC: *Municipal Arch, Manhattan*, 11 × 12, ed. 100, \$20; *Long Bridge, Lincoln Park, Chicago*, 9 × 11½, ed. 100, \$15; *Chicago Towers*, 9 × 14, ed. 100, \$18; *Windermere East*, 9 × 11, ed. 50, \$12. AQUATINTS: *A Gloucester Boat*, 5 × 5, ed. 50, \$4; *Running before the Wind*, 6 × 8, ed. 50, \$6.
- CUNNINGHAM, OSWALD, 15 Golder's Way, London, N.W.11.
- CUTNER, HERBERT, 23 Golder's Green Crescent, London, N.W.11. Member, S.G.A.
ETCHINGS: *Saturday Night*, 7 × 12; *Drury Lane*, 11 × 7½, 3 gs. each.
- DAHLGREEN, CHARLES W., 409 N. Cuyler Avenue, Oak Park, Ill. Member, Chicago S.E.
DRY-POINTS: *Down to the Valley*, 8 × 10, \$20; *On a Mountain Road*, 6 × 8, \$15;

- Glacier Point*, 8 × 10, \$18; *Big Pines*, 8 × 10, \$15. ETCHING: *Winter in the Woods*, 8 × 10, \$15. (Roullier.)
- DALGLEISH, THEODORE I., Hill Lodge, 80 Adelaide Road, London, N.W.3. Hon. Ret. Fellow, R.E.
- DAMIANAKES, CLEON, 42 West 57th Street, New York City. Member, California and Chicago S.E.
- ETCHING: *La Marche Militaire*, 6 $\frac{3}{8}$ × 8 $\frac{1}{4}$, ed. 100, \$15.
- DAUM, JAN, Brook Green Cottage, Amberley, Sussex. Assoc., R.E.
- DAVIS, WARREN, 7 West 42nd Street, New York. (Plates published by F. H. Robertson, 65 East 56th Street, New York; Bailey, London.)
- DAWSON, NELSON, Staithe House, Chiswick Mall, London, W.4. Fellow, R.E.; Assoc., Roy. Soc. of Painters in Water-Colours.
- DEHMANN, KARL, 2139 Glebe Avenue, New York.
- ETCHINGS: *Pershing Square*, 8 × 11, \$12; *Municipal Building*, 6 $\frac{1}{2}$ × 9 $\frac{3}{4}$, \$12; *Temples Old and New*, 7 × 10 $\frac{3}{4}$, \$15; *Towers of Gold*, 6 $\frac{1}{4}$ × 10 $\frac{3}{4}$, \$18; *Grand Central Terminal*, 8 × 8 $\frac{1}{2}$, \$15; *Skyline*, No. 2, 6 $\frac{3}{4}$ × 10 $\frac{3}{4}$, \$15; *The Way Called Broad*, 6 $\frac{3}{4}$ × 10 $\frac{7}{8}$, \$15. Eds. 75. (United Arts and Crafts.)
- DELBOS, JULIUS M., Lakewood, New Jersey, U.S.A. Member, S.G.A.
- DELLEANY, MISS GRETA, 64 Northumberland Park, London, N.17. Assoc., R.E.
- DETMOLD, EDWARD J., c/o Arthur A. Bailey, 188 Brompton Road, London, S.W.
- ETCHING: *The Messenger*, 7 $\frac{3}{4}$ × 16 $\frac{1}{2}$, ed. 60. DRY-POINTS: *Rajah and Ranee*, 11 $\frac{3}{4}$ × 15 $\frac{7}{8}$, ed. 40, 6 gs.; *The Happy Family*, 16 × 11 $\frac{7}{8}$, ed. 40, 8 gs.; *Tiger eating*, 16 × 11 $\frac{7}{8}$, ed. 40, 8 gs. (Bailey.)
- DETWILLER, F. K., Carnegie Hall, 56th Street, New York. Member, Brooklyn S.E.
- DE WOLF, WALLACE L., 109 N. Dearborn Street, Chicago. Member, Chicago S.E.
- DEY, SRI MUKUL CHANDRA, c/o Messrs. Thos. Cook & Son, Berkeley Street, London, W.1. Assoc., R. College of Art; Member, Chicago S.E.
- DICKSEE, HERBERT, 7 Kidderpore Avenue, London, N.W.3. Fellow, R.E.
- DILLON, CYRIL, 310 King Street, Melbourne. Member, Australian P.E.S.
- DISERTORI, BENVENUTO, 31 Viale Milton, Florence.
- DOBSON, MISS MARGARET, 23 Kildare Gardens, London, W.2. Assoc., R.E.
- DODD, FRANCIS, A.R.A., 51 Blackheath Park, London, S.E.3.
- ETCHINGS: *The Old Postillion*, 10 $\frac{1}{2}$ × 13, ed. 60, 5 gs.; *Porta della Carta*, 8 $\frac{3}{8}$ × 15 $\frac{3}{8}$, ed. 90, 7 gs. (Connell.)
- DODGE, OZIAS, Norwich Town, Conn., U.S.A. Member, Chicago S.E.; California P.M.
- DOOLITTLE, HAROLD L., 1520 Rose Villa Street, Pasadena, Cal. Member, Chicago S.E.
- AQUATINTS: *Silhouettes*, Palm Canyon, 6 × 8, \$10; *Arroyo Seco*, Pasadena, 7 $\frac{1}{2}$ × 10, \$12. Eds. 50.
- DOUGLASS, MISS LUCILLE, c/o Mollie Higgins Smith, Anderson Galleries, 489, Park Avenue, New York.
- DOW, ALEXANDER WARREN, 14 Brookland Close, London, N.W.11. Member, Roy. Soc. of British Artists; S.G.A.
- DOWD, JAMES H., 12, Redcliffe Road, South Kensington, London, S.W.10.
- DRY-POINTS: *Music*, 5 × 6 $\frac{1}{2}$; *Little Fishermen*, 4 $\frac{1}{2}$ × 6; *Model Yacht*, 6 × 8; *The Digger*, 5 × 6; *Seaside Band*, 7 $\frac{1}{2}$ × 8 $\frac{1}{2}$; *Sand Castles*, 7 × 9; *Ocean's Fringe*, 5 × 7; *Rock Race*, 6 $\frac{1}{2}$ × 7 $\frac{1}{2}$; *Bedtime Story*, 8 × 6. Eds. 150. (Reid & Lefèvre.)
- DROUART, R., chez Marcel Guiot, 4 rue Volney, Paris, 2e.
- DRY-POINT: *Femme debout à sa toilette*, 8 $\frac{1}{2}$ × 6, ed. 60, fr. 150. (Marcel Guiot.)
- DRURY, PAUL, Lancaster Lodge, Lancaster Road, Wimbledon, London, S.W.19. Assoc., R.E.
- DUFF, JOHN ROBERT KEITLEY, 100 Summingfields Road, Hendon, London, N.W.4. Fellow, R.E.; Member, Chicago S.E.; Australian Painter-Etchers' Society, etc.
- ETCHINGS: *Ponte Vecchio*, 8 × 5; *Bologna*, 8 × 5; *Flower Shop*, Florence, 8 × 5. DRY-POINTS: *Counting Them*, 9 × 7; *Moving Lambs*, 9 × 7. Eds. 50. (Greatorex.)
- DUFOUR, J. J., chez Lecaplain et Cie, 47-49 rue Cambon, Paris, 1. ×
- ETCHINGS: *St. Gervais et le Quai des Orfèvres*, 7 $\frac{7}{8}$ × 4, ed. 60; *La Statue d'Henri IV*

- vue de la Place Dauphine*, $7\frac{1}{8} \times 4$, ed. 50; *Le Pont Neuf et le Palais de Justice*, $7\frac{7}{8} \times 4\frac{1}{2}$, ed. 50; *Vue sous une arche du Pont Neuf*, $9\frac{1}{2} \times 5\frac{1}{8}$, ed. 50; *La Seine, Statue d'Henri IV et le Pont Neuf*, $10\frac{1}{2} \times 9\frac{3}{4}$, ed. 100. (Lecaplain.)
- EADIE, ROBERT, R.S.W., 2 West Regent Street, Glasgow. Member, Glasgow S.P.E.
- EARTHROWL, ELIAB G., 46 Princes Road, Wimbledon, S.W.19. Assoc., R.E.
AQUATINTS: *Buckler's Hard, Hants*, $10\frac{1}{4} \times 13\frac{1}{2}$, $3\frac{1}{2}$ gs.; *Waterloo Bridge* (colour), $8\frac{1}{4} \times 9\frac{7}{8}$, 3 gs. ETCHINGS: *A Sussex Mill*, $8\frac{3}{4} \times 10\frac{3}{4}$, 4 gs.; *Old Oaks*, $9\frac{3}{4} \times 7$, 2 gs.; *An Old Street in Dinan*, $10\frac{1}{4} \times 7\frac{3}{4}$, 2 gs. Eds. 60.
- EBY, KERR, Driftway, Westport, Connecticut. Member, Brooklyn S.E.
ETCHINGS: *An Artillery Train*, $5 \times 13\frac{3}{8}$, 5 gs.; *A Brittany Farm*, $7\frac{7}{8} \times 13\frac{7}{8}$, 6 gs.; *The Curé's Garden, Arles*, $6\frac{1}{2} \times 11\frac{3}{8}$, 6 gs.; *Goatherd, Algiers*, $5 \times 6\frac{1}{2}$, 4 gs.; *In the Open*, $7\frac{1}{4} \times 12\frac{1}{2}$, 8 gs.; *Isles of Shouls*, $7\frac{1}{2} \times 13$, 6 gs.; *A Kiss for the Kaiser*, $9\frac{1}{4} \times 8\frac{5}{8}$, 7 gs.; *Old Cooper's Shop, Grasse*, $8\frac{3}{8} \times 7\frac{1}{8}$, 5 gs.; *Rough going*, $8\frac{3}{8} \times 12$, 12 gs.; *Snow on the Aspetuck*, $6\frac{1}{4} \times 10\frac{7}{8}$, 5 gs.; *Steps and Doorways, Algiers*, $9\frac{1}{8} \times 4\frac{3}{4}$, 5 gs.; *Brittany Landscape*, $7\frac{7}{8} \times 13\frac{1}{4}$, 5 gs. Eds. 90. (Keppel, New York; Colnaghi, London.)
- ELLIOTT, MISS A. M., 88 Vauxhall Bridge Road, London, S.W. S.G.A.
ETCHINGS: *On the Orwell*, $6\frac{3}{4} \times 10$, 3 gs.; *Unloading Grain*, $7 \times 9\frac{1}{2}$, 3 gs.; *Cutty Sark*, $11\frac{3}{4} \times 10\frac{1}{4}$, 3 gs.; *Thames Barges*, $7 \times 9\frac{1}{4}$, 3 gs.; *Dunbar Wharf*, $10 \times 14\frac{1}{4}$, 4 gs. Eds. 50. (Greatorex.)
- EMANUEL, FRANK L., 2 St. John's Gardens, London, W.11. Pres., S.G.A.; Hon. Member, Australian Painter-Etchers' Society.
DRY-POINTS: "*Gaby*," $8 \times 5\frac{3}{4}$ (Anacker); *The Dwarf Trombonist*, 4×3 , 21s. ETCHINGS: *The Loire at Blois*, 9×15 , £2 15s.; *Pont Neuf, Paris*, $3\frac{1}{2} \times 6$ (Anacker); *The love-burden*, $3\frac{1}{2} \times 2\frac{3}{4}$. (Delgado.)
- ENGELHARD, ELIZABETH, 1045 Starr Road, Winnetka, Ill., U.S.A. Member, Chicago S.E.
- ENGLAND, DOUGLAS, 2 Onslow Gardens, Muswell Hill, London, N.10.
- ERTZ, EDWARD, Pulborough, Sussex. Member, S.G.A.; Chicago S.E.
- ESKRIDGE, ROBERT L., 115 East Chestnut Street, Chicago. Member, Chicago S.E.
- EVANS, VINCENT, Glen Hall, Swanfield, Ystalyfia, Glamorgan.
- EXLEY, J. R. GRANVILLE, 32 Brook Green, London, W.6. Fellow, R.E.
ETCHING: *Bewilderment*, $3\frac{1}{4} \times 7\frac{1}{2}$.
- FANO, DOROTHEA LANDAU DA, Piper's Corner, High Wycombe, Bucks. Member, S.G.A.
- FARGE, HENRI, chez Marcel Guiot, 4 rue Volney, Paris, 2^e.
ETCHINGS: *Bush Building*, $8\frac{3}{8} \times 7$, fr. 350; *Le Chemineau*, $7\frac{1}{2} \times 9\frac{1}{2}$, fr. 350; *La Mosquée Sainte à Eyoub*, $9\frac{1}{2} \times 7\frac{1}{2}$, fr. 350; *Le Charlatan*, $6\frac{1}{2} \times 7\frac{1}{2}$, fr. 350; *Fin de Journée dans un parc*, $4 \times 6\frac{1}{2}$, fr. 250; *Grande allée dans un parc*, $6\frac{1}{2} \times 4\frac{1}{2}$, fr. 250; *Fond de parc, Versailles*, $8\frac{5}{8} \times 7$, fr. 350; *Femme dans une jutaie*, $6\frac{1}{2} \times 4\frac{1}{2}$, fr. 250. Eds. 50. (Marcel Guiot.)
- FARMER, HELEN, 100 Cremorne Road, Cremorne. Member, Australian P.E.S.
- FAWCETT, GEORGE, 333 Seventh Avenue, New York. Member, Chicago S.E.; Canadian S.P.E.
- FÉAU, A., chez Marcel Guiot, 4 rue Volney, Paris, 2^e.
ETCHINGS: *Le chêne sur l'étang, Ain*, $7\frac{1}{2} \times 9$, fr. 150; *La route du Perchy, Ain*, 10×12 , fr. 200. Eds. 40. (Marcel Guiot.)
- FELL, MRS. ELEANOR, 11 Buckingham Gate, London, S.W.1. Assoc., R.E.
- FELLOWS, A. P., 235 South Camac Street, Philadelphia, Pa.
- FINBERG, ALEX J., 47 Holland Road, London, W.14. Member, S.G.A.
- FISHER, A. HUGH, Market Cottage, Princes Risborough, Bucks. Assoc., R.E.; Member, Chicago S.E.; California P.M.; Art Workers' Guild.
- FISKE, GERTRUDE, 120, Riverway, Boston, Mass. Assoc., Nat. Acad. of Design.
- FITTON, HEDLEY, Weybrook House, Haslemere, Surrey. R.E.
- FRIEDENSEN, T., "Clifford," Wylde Street, Potts Point. Member, Australian P.E.S.

FROOD, MISS HESTER, c/o Messrs. Colnaghi & Co., 144-6 New Bond Street, London, W.1.

ETCHINGS: *Château at Avallon*, $7\frac{7}{8} \times 5\frac{3}{4}$; *Manoir de Cherizy*, $4\frac{7}{8} \times 9\frac{1}{8}$. (Colnaghi.)

FUCHS, EMIL, 1 West 67 Street, New York.

ETCHINGS: *Mrs. Calvin Coolidge*, 9×12 , ed. 75, \$36; *The Mask*, 8×10 , \$24; *Defiance*, 7×10 , \$12; *Studio Life*, 4×6 , \$12; *Diana*, $4\frac{1}{2} \times 6$, \$12; *Beauty from Australia*, 4×5 , \$12; *Sphinx*, 6×8 , \$24; *Gloria*, 6×8 , \$24; *Jane*, $3\frac{1}{2} \times 7$, \$12; *Idle Hour*, 5×7 , \$12; *Cleo and Patra*, 7×9 , \$18; *Strange Signals*, 5×6 , \$12.

FULLWOOD, A. H., Sydney Press Club, Sydney. Member, Australian P.E.S.

FURMAGE, HAL K., 10 Fulham Park Gardens, London, S.W.6. Member, Glasgow S.P.E.

FYFE, ELIZABETH, 6 Walpole Road, East Croydon, Surrey.

LINE ENGRAVINGS: *The Boar of Glenthorne*, $6 \times 5\frac{1}{2}$, 2 gs.; *Eurydice*, $6\frac{1}{2} \times 5\frac{1}{8}$, $2\frac{1}{2}$ gs., ed. 50. (Colnaghi.)

GABAIN, ETHEL (Mrs. J. Copley), 10 Hampstead Square, London, N.W.

GALLAGHER, SEARS, 755 Boylston Street, Boston, Massachusetts. Member, California and Chicago S.E.

DRY-POINT: *The Wayside Inn, Sudbury, Mass.*, 7×9 , \$25. ETCHING: *The Boston Public Library*, \$20. Eds. 75.

GALLOP, HERBERT R., 4 Dalley St., Sydney. Member, Australian P.E.S.

GAMMELL, SYDNEY A., Lethendy, Huyton Hey Road, Huyton, near Liverpool. Assoc., R.E.

GARNIER, GEOFFREY S., Orchard Cottage, Newlyn, Penzance. S.G.A.

AQUATINTS: *St. Anthony Lighthouse, Falmouth*, $10\frac{1}{4} \times 13\frac{1}{2}$, ed. 50, 4 gs.; *The Kingfisher*, ed. 25, £2 10s.; *The Wreck of the "Delhi,"* 15×18 , ed. 25, 4 gs.; *St. Michael's Mount from the Marshes*, ed. 50, 4 gs.; *The Wandering Jew*, $8\frac{1}{2} \times 9\frac{1}{4}$, ed. 50, 2 gs.; *The "Thomas Bell,"* 16×22 , ed. 50, 5 gs.; *The Pirate*, $10\frac{1}{4} \times 11\frac{1}{8}$, ed. 100, 3 gs.; *H.M.S. "Revenge" and French Prizes*, $13\frac{3}{8} \times 19$, ed. 100, 5 gs. DRY-POINTS: *My Daughter in Difficulties*, $17 \times 10\frac{1}{2}$, ed. 25, 2 gs.; *A Certain Rich Man*, $10 \times 11\frac{1}{2}$, ed. 30, 3 gs. ETCHING: *Floods and Reflections*, $8\frac{1}{8} \times 10\frac{1}{2}$, ed. 100, 2 gs.

GARRETT, EDMUND HENRY, 142 Berkeley Street, Boston, Mass.

GARRETT, THERESA A., 410 S. Michigan Avenue, Chicago. Member, Chicago S.E.

GASCOYNE, GEORGE, 3 Beulah Road, Tunbridge Wells. Hon. Ret. Fellow, R.E.

GASKELL, PERCIVAL, 21 Belsize Park, London, N.W.3. Fellow, R.E.

ETCHINGS: *Sunday Morning, Lake of Como*, $6\frac{7}{8} \times 9\frac{7}{8}$; *Trees, Arundel Park*, $8\frac{3}{8} \times 11\frac{7}{8}$; *Cypress and Olive*, $6\frac{7}{8} \times 5\frac{1}{8}$; *Malcesine, Lake of Garda*, $6\frac{7}{8} \times 10$. AQUATINT: *Low Tide*, $7\frac{7}{8} \times 13\frac{7}{8}$. MEZZOTINT: *West Wind*, $8\frac{7}{8} \times 12\frac{3}{4}$. Eds. 150. (Reid & Lefèvre.)

GASKIN, ARTHUR J., Chipping Campden, Glos. Assoc., R.E.

GATIER, P., chez Marcel Guiot, 4 rue Volney, Paris, 2^e.

DRY-POINTS: *Grande ferme, Brèbant (S. et O.)*, $5 \times 9\frac{3}{8}$, ed. 75, fr. 175; *Pêcheur à la Seine*, $5\frac{1}{2} \times 7$, ed. 50, fr. 150. ETCHING: *Le Cordier*, $3\frac{7}{8} \times 4\frac{3}{8}$, ed. 50, fr. 150. (Marcel Guiot.)

GEARHART, MAY, 611 S. Fair Oaks Avenue, Pasadena, Cal. Member, Chicago S.E.

GETCHELL, EDITH L., 6 Linden Street, Worcester, Mass.

GIBBINGS, ROBERT, Golden Cockerel Press, Waltham St. Lawrence, Twyford. Member, Society of Wood Engravers.

GIBSON, J. BROWN, 178 Buchanan Street, Glasgow. Member, Glasgow S.P.E.

GILES, WILLIAM, 183 Kings Road, Chelsea, London, S.W.3. President, Soc. of Graver-Printers in Colour.

GILL, ROWLAND ROY, 4 The Pheasantry, King's Road, Chelsea, London, S.W.3. Assoc., R.E.

GLEESON, C. K., 115 Edwin Avenue, Kirkwood, Mo. Member, Chicago S.E.

ETCHINGS: *Tenement Playground*, $8\frac{1}{2} \times 11$, \$20; *Chapel Door*, 7×9 , \$15; *Old Playground*, 7×9 , \$15; *Old Tenements*, 7×9 , \$15. Eds. 50. (Robertson.)

GODSON, J. B., 24 Bond Street, Sydney. Member, Australian P.E.S.

GOETSCH, GUSTAV F., 20 Elmwood Avenue, Kirkwood, Mo., U.S.A. Member, Chicago S.E.

GOLDTHWAITE, ANNE, 19, West 10 Street, New York. Member, Brooklyn S.E.

ETCHINGS: *Calf*, 9 × 7, ed. 50, \$15; *Aviator*, 6 × 7½, ed. 50, \$15; *Lobster*, 6 × 8, ed. 35, \$15; *Ave Maria*, 6 × 8, ed. 35, \$15; *Portrait of Jane Gordon*, 8 × 10, ed. 10.

GOODCHILD, J. C., 38 Darebin St., Torrensville, Adelaide. Member, Australian P.E.S.

GOODEN, STEPHEN, 42 Upper Gloucester Street, London, W.C.1.

GORDON, JAN, c/o A. Reid & Lefèvre, 1a King Street, St. James's, London, S.W.1.

DRY-POINTS: A Spanish set of 9 plates. (Reid & Lefèvre.)

GORST, BERTHA (Mrs. J. Aiken), Abbey Dingle, Llangollen, N. Wales. Assoc., R.E.

GOSSE, MISS SYLVIA, 1 Fitzroy Road, Primrose Hill, London, N.W.1. Assoc., R.E.

ETCHINGS: *Charlotte*, 8 × 6, 2 gs.; *Charlotte assise*, 6 × 8½, 2 gs.; *Charlotte couchée*, 6 × 8½, 2 gs.; *Charlotte qui flâne*, 6 × 7½, 2 gs.; *Davenants Farm*, 12 × 9, 2½ gs.; *Despair*; *The Dovecot*, 7½ × 8½, 2½ gs.; *Envermeu*; *The Fiacre*, 5½ × 4½, 1½ gs.; *Girl on a Sofa*, 5½ × 8½, 2 gs.; *The Maid of Ross*, 7½ × 5, 2 gs.; *Painters*, 10½ × 7½, 3 gs.; *Wheatsheaves*, 6½ × 8½, 2 gs. Eds. 25. (Colnaghi.)

GRASSBY, PERCY, Concord Avenue, Lexington, Mass., U.S.A.

GRAY, JOSEPH, Westbrook, Broughty Ferry, Forfarshire.

DRY-POINTS: *The Frontier*, 11½ × 11½, 12 gs.; *Marseilles*, 8½ × 14, 12 gs.; *Mediterranean Port*, 8½ × 16½, 12 gs.; *Evening, Martigue*, 7 × 11½, 8 gs.; *The Pass*, 6½ × 8½, 6 gs. (Dickins.)

GREEN, REGINALD H., Stoneham Common, Bassett, Southampton. Assoc., R.E.

GREEN, ROLAND, 7, New Court, Carey Street, London, W.C.

DRY-POINTS: *Over the Sand-dunes*, 10 × 16, 5 gs.; *Godwits*, 8½ × 12, 3 gs.; *Mallards*, 9½ × 13½, 4 gs.; *Canadian Geese*, 11 × 14, 5 gs. Eds. 75. (Bailey.)

GREEN, T. FRANK, 272 Willesden Lane, London, N.W.2.

GREENBERG, MORRIS, 563 Howard Avenue, Brooklyn, N.Y. Member, Chicago S.E.

GREENWOOD, JOHN F., 46 Hertford Avenue, London, S.W.14. Assoc., R.E.

GRIFFITH, LOUIS O., Nashville, Ind., U.S.A. Member, Chicago S.E.

GRIGGS, FREDERICK L., Dover's House, Chipping Campden, Gloucestershire. Assoc., Royal Academy; Fellow, R.E.

ETCHING: *The Fen Monastery*, 6½ × 9½, ed. 51, 15 gs. (Colnaghi.)

GROSS, ANTHONY, c/o Messrs. W. R. Deighton & Sons, Abbey Gallery, 2 Victoria Street, London, S.W.1.

ETCHINGS: *Plaza de San Alfonso, Madrid*, 9½ × 12½; *The Wine Shop, Madrid*. Eds. 60. 4 gs. (Deighton.)

GUARINA, SALVATORE, Salmagundi Club, New York. Member, Brooklyn S.E.

GUTHRIE, JAMES, Flansham, Bognor, Sussex. Member, S.G.A.

GWYNNE-JONES, ALLAN.

ETCHINGS: *Barns and Pond, Evening*, 6 × 7½, 3 gs.; *House at the Cross-roads, Twilight*, 6½ × 8, 3 gs.; *Summer Morning*, 7½ × 11½, 4 gs.; *The Unshaved Man*, 3½ × 2½, 2 gs. Eds. 50. ENGRAVING: *Southwold Fair*, 7½ × 11½, ed. 75, 4 gs. (Colnaghi.)

HAAGENSEN, F. H., c/o A. A. Bailey, 188 Brompton Road, London, S.W.3.

ETCHINGS: *The British Museum*, 9½ × 8½, 5 gs.; *Trolling on the Norwegian Heights*, 8½ × 11½, 5 gs.; *The Pilot's Home and Cutter*, 6½ × 10½, 4 gs.; *The Peasant's Homestead, Norway*, 9 × 11½, 5 gs.; *The Lapp's Encampment*, 8½ × 11½, 4 gs.; *Reindeer in Lapland*, 8½ × 11½, 4 gs.; *The Trail of the Wolf*, 9 × 11½, 5 gs. Eds. 75. (Bailey.)

HAIGH-WOOD, C., 3 Compayne Gardens, London, N.W.6. Assoc., R.E.; Member, S.G.A.

HAINES, F. S., Thornhill, Ontario. Member, Chicago S.E.

HALE, ELLEN DAY, Lanesville, Gloucester, Mass. Member, Chicago S.E.

HALL, ARTHUR W., Alva, Oklahoma.

HALL, MRS. EDNA CLARKE, Upminster Common, Essex.

HALL, FREDERICK G., 132 Riverway, Boston, Mass. Member, Brooklyn and Chicago S.E.

ETCHINGS : *Tour Goguin*, $10\frac{1}{2} \times 12\frac{1}{2}$, \$25; *A scene in Tours*, $8 \times 12\frac{1}{2}$, \$30. Eds. 75. (Doll & Richards.)

HALL, OLIVER, Hillside House, Sutton, near Pulborough, Sussex. R.A.; Fellow, R.E.

ETCHINGS : *Grim Spain* and 15 other plates. (Frost & Reed.)

HAMBLY, EDGAR, 428 West 20 Street, New York. Member, Chicago S.E.

HAMILTON, NORAH, Hull House, Chicago. Member, Chicago S.E.

HAMMERSMITH, PAUL, 116 Michigan Street, Milwaukee, Wis. Member, Chicago S.E.

HAMPTON, HERBERT G., 58 Weymouth Avenue, South Ealing, London, W.5.

HANDFORTH, THOMAS, The Print Corner, Hingham Center, Massachusetts.

ETCHINGS : *The Sun-Drenched Road*, $10\frac{1}{2} \times 13$, \$20; *Narcissa*, \$15; *The Sawdust Burner*, \$15; *Djerbian Vegetable Vendor*, \$12; *Thorobreds*, $6\frac{3}{4} \times 8\frac{1}{2}$; *Moonshine*, $6\frac{3}{4} \times 8\frac{3}{8}$. (The Print Corner.)

HANKEY, W. LEE. See Lee-Hankey.

HANSEN, ARMIN C., 716 Pacific Street, Monterey, Cal., U.S.A. Member, California S.E.

DRY-POINT : *Fishing Harbor*.

HARDIE, MARTIN, 82 Ladbroke Road, London, W.11. Keeper, Dept. of Engraving, Victoria and Albert Museum; Fellow and Hon. Sec., R.E.; Member, Roy. Inst. of Painters in Water-Colours; S.G.A.

DRY-POINTS : *Bric-à-Brac*, *Sens*, $11\frac{1}{2} \times 7\frac{3}{4}$, ed. 90, 4 gs.; *A Dutch Waterway*, *Veere*, $6\frac{7}{8} \times 12\frac{7}{8}$, ed. 93, 4 gs.; *The Quay, Middelburg*, $5\frac{1}{2} \times 7\frac{3}{4}$, ed. 80, 3 gs.

ETCHINGS : *The Farm on the Hill Top*, 6×10 , ed. 80, 3 gs.; *Beveland*, $6\frac{3}{8} \times 12\frac{7}{8}$, ed. 90, 4 gs. (Dickins.)

HARDING, FRANK, c/o Mr. Welch, Oakfield House, Brook Green Road, London, W.6. Member, Glasgow S.P.E.

HARER, FREDK. W., 319 Walnut Street, Philadelphia, Pa. Member, Chicago S.E.

HARSHE, ROBERT B., Virginia Hotel, Chicago. Member, Chicago S.E.; Brooklyn S.E.

HART, GEORGE O. (Pop), Coytesville, New Jersey, U.S.A. Member, Chicago S.E.; Brooklyn S.E.

HARTLEY, ALFRED, c/o Messrs. J. Lanham, Ltd., St. Ives, Cornwall. Fellow, R.E.

AQUATINTS : *At San Giovanni, Lake of Como*, 3 gs.; *A Turn in the Road*, 5 gs.; *A Sunlit Balcony*, 5 gs.; *In the Forest*, 10 gs.; *At Sundown*, 5 gs. Eds. 30.

HARVEY, H. J., c/o A. Greatorrex, Ltd., 14 Grafton Street, London, W.1.

DRY-POINTS : *The Piper*, $7\frac{3}{4} \times 6$; *A Gentleman of Fortune*, $8\frac{3}{4} \times 6\frac{3}{4}$. Eds. 75, 3 gs. each. (Greatorrex.)

HASSAM, CHILDE, 130 West 57 Street, New York. Member, National Academy of Design; Assoc., Soc. Nationale des Beaux-Arts, Paris.

ETCHINGS : *New Orleans*, $8\frac{3}{4} \times 12$, \$75; *Coronado Beach*, $9 \times 13\frac{1}{2}$, \$75; *Plaza Santa Barbarā*, $9 \times 6\frac{3}{4}$, \$48; *Court in the Vieux Carree*, 9×7 ; *The Cabildo*, $10\frac{3}{4} \times 8\frac{1}{2}$, \$60; *Rampart Street, New Orleans*, $7\frac{3}{4} \times 9\frac{7}{8}$, \$60; *Stock Exchange*, $9\frac{3}{4} \times 14\frac{3}{4}$, \$120. (Keppel.)

Haweis, STEPHEN, Nassau, Bahama Islands, West Indies.

HAWKINS, H. WEAVER, 6 Margravine Studios, Baron's Court, London, W.14.

HAY, WILLIAM R., 191 Clive Road, London, S.E.21. Member, Glasgow S.P.E.

HAYES, GERTRUDE (Mrs. A. K. Morgan), The Art Museum, Rugby, Warwickshire. Assoc., R.E.; Member, S.G.A., Society of Women Artists.

ETCHINGS : *Market Place, Wells*, $12 \times 6\frac{1}{2}$; *Brighton College*, $8\frac{1}{4} \times 11$; *Brighton College—Main Gate*, $8\frac{1}{4} \times 11$; *Brighton College—H.M.'s House*, $8\frac{1}{4} \times 11$. Eds. 50, 2 gs. each. (Beynon, Cheltenham.)

HEANEY, ALEXANDER J., 13 Downend Road, Fishponds, Bristol.

HEIL, CHARLES E., 160 East 55 Street, New York. Member, Chicago S.E.

ETCHING : *Young Chickadee*, $7\frac{1}{4} \times 6\frac{1}{4}$, ed. 100, \$20.

HEINTZELMAN, ARTHUR WILLIAM, 20-22 Route de la Croix, Le Vesinet, Paris. Member, Chicago S.E.; Brooklyn S.E.; Société Nationale des Beaux-Arts, Paris.

ETCHINGS : *L'Aieule : Sestri Levanti*, $9\frac{1}{2} \times 6\frac{3}{8}$, ed. 60, £6 10s.; *Convalescence*,

- 11 $\frac{3}{4}$ × 9, ed. 80, £8; *Famille Suisse*, 9 $\frac{7}{8}$ × 7 $\frac{1}{4}$, ed. 80, £7; *Gamin of Borgio*, 8 $\frac{1}{8}$ × 7 $\frac{1}{2}$, ed. 70, £7; *The Goatherd*, 9 $\frac{3}{8}$ × 7 $\frac{3}{4}$, ed. 80, £7; *Maria*, 2 $\frac{3}{4}$ × 2 $\frac{3}{8}$, ed. 100, £2; *Maternity*, 8 $\frac{1}{2}$ × 6 $\frac{1}{2}$, ed. 70, £7; *Une paysanne endormie*, 9 $\frac{1}{16}$ × 7 $\frac{1}{2}$, ed. 80, £7; *Pierrot*, 8 $\frac{1}{4}$ × 5 $\frac{3}{4}$, ed. 80, £5; *Sculpteur de Pisa*, 9 × 6 $\frac{1}{2}$, £5; *Tondeur de Chèvres*, 4 $\frac{7}{8}$ × 3 $\frac{1}{8}$, ed. 100, £2 10s. (Colnaghi.)
- HENDERSON, MATHEW, 31 Barrington Drive, Glasgow. Member, Glasgow S.P.E.
 ETCHING: *Bucklye Moor*, 5 $\frac{1}{2}$ × 5, ed. 40. DRY-POINTS: *Tower of Philip the Bel*, *Avignon*, 5 $\frac{1}{2}$ × 7 $\frac{1}{2}$, ed. 50; *Pont d'Avignon*, 5 $\frac{1}{2}$ × 7 $\frac{1}{2}$, ed. 40; *A Paris Street*, 9 $\frac{1}{4}$ × 6 $\frac{1}{2}$, ed. 40; *Loch Rannoch and Shiehallion*, 11 × 14; *Nets and Sails*, *Honfleur*, 11 × 14; *Avignon*, 6 $\frac{1}{4}$ × 9 $\frac{1}{2}$.
- HENTSCHEL, W. E., c/o Art Alliance, 19 East 47th Street, New York. Member, Chicago S.E.
- HESELTINE, J. P., 91 Eaton Square, London, S.W.1. Hon. Auditor, R.E.
- HEYER, WILLIAM, 150 Columbia Heights, New York. Member, Chicago S.E.
- HIGGINS, EUGENE, 360 West 22nd Street, New York. Member, Brooklyn S.E.
- HILL, VERNON, Little Fontmell, Headley Down, Bordon, Hampshire.
- HINCHLIFF, W. K., Pentlow, Headley, Hants. Assoc., R.E.
- HIRST, NORMAN, Steyne Cottage, Seaford, Sussex.
- HOBART, CLARK, 1371 Post Street, San Francisco. Member, California S.E.
- HOBSON, KENNETH, 47 Manchester Square, London, W.1.
 AQUATINT: *A First-Rater taking in Stores*. (Cotswold Gallery.)
- HODGES, GERTRUDE M., c/o Messrs. P. & D. Colnaghi & Co., 144-6, New Bond Street, London, W.1.
 ETCHINGS: *The Descent from the Cross*, 5 $\frac{3}{8}$ × 5 $\frac{7}{8}$, 3 gs.; *The Stable*, 4 $\frac{1}{2}$ × 3 $\frac{1}{2}$, 2 gs. Eds. 50. (Colnaghi.)
- HOFFMAN, GUSTAVE, 5 Laurel Street, Rockville, Conn., U.S.A.
- HOGG, ARTHUR, 7 Henniker Mews, Callow Street, Chelsea, London, S.W.3.
- HOLMES, Sir C. J. (Director, National Gallery), 19 Pembroke Gardens, London, W.2. Member, New English Art Club.
- HOLMES, KENNETH, c/o Jas. Connell & Sons, 47 Old Bond Street, London, W.1.
 ETCHINGS: *Teignmouth*, 10 $\frac{3}{8}$ × 9, 3 gs.; *The Works, Linton*, 10 $\frac{3}{8}$ × 10 $\frac{3}{8}$, 3 gs.; *The Wooden Road*, 11 $\frac{1}{4}$ × 8, 3 gs.; *Sorting Office, Leeds*, 15 $\frac{3}{8}$ × 12 $\frac{1}{2}$, 4 gs.; *Tower Bridge*, 14 $\frac{3}{4}$ × 8 $\frac{1}{2}$, 3 gs. Eds. 20. (Connell.)
- HOOK, BRYAN, King's Barton, Brixham, Devon.
- HOPE, ROSA S., 40 Downshire Hill, Hampstead, London, N.W.3. Assoc., R.E.
- HOPPER, EDWARD, 3 Washington Square North, New York.
 ETCHING: *East Side Interior*, 8 × 10, \$25. (Weyhe.)
- HOPSON, W. F., 730 Whitney Avenue, New Haven, Conn., U.S.A., and c/o Grolier Club, Manhattan, New York.
- HORNBY, LESTER G., 41 Pinckney Street, Boston, Mass. Member, Chicago S.E.
- HORTER, EARL, 1826 Spruce Street, Philadelphia, Pa. Member, Brooklyn S.E.
- HOSFORD, H. L., 781 Goodrich Avenue, St. Paul, Minnesota. Member, Chicago S.E.
- HOWARTH, ALBANY E., Tremona, Watford, Herts.
- HUBBARD, HESKETH, Woodgreen Common, Salisbury, Wilts, and Brindles Cottage, Bibury, Glos. Member, Print Society; Glasgow S.P.E.; Chicago S.E.; Roy. Inst. of Oil Painters, etc.
 ETCHINGS: *A Wiltshire Lane*, 8 $\frac{3}{8}$ × 12 $\frac{1}{2}$; *The Old Fruit Tree*, 9 $\frac{1}{4}$ × 12 $\frac{1}{2}$. Eds. 50, 2 gs. each. (The Print Society.)
- HUGGILL, H. P., Atkinson Art Gallery, Southport. Assoc., R.E.
- HUNT, Prof. LEIGH, 600 West 14th Street, New York, and College of City of New York.
- HURLEY, EDWARD TIMOTHY, 2112 St. James's Avenue, Cincinnati, Ohio. Member, Chicago S.E.
- HUTTY, ALFRED, Broadview, Woodstock, New York. Member, Chicago S.E.
 ETCHINGS: *Burnham Beeches*, 8 $\frac{7}{8}$ × 7 $\frac{7}{8}$, ed. 75, \$30; *Beverly Beeches*, 8 $\frac{7}{8}$ × 7 $\frac{7}{8}$, ed. 75, \$30; *Wives of Fishermen*, 9 × 7, ed. 35, \$30; *Gossips, Ile de Moirmoutier*, 8 $\frac{3}{8}$ × 10 $\frac{1}{4}$, ed. 75, \$30; *Smyth Gate, Charleston*, 7 $\frac{3}{8}$ × 8 $\frac{3}{4}$, ed. 100, \$20; *News*, 5 $\frac{1}{4}$ × 6 $\frac{3}{8}$, ed. 75, \$15; *Sussex Pines*, 8 × 9, ed. 75, \$25.

- ILLINGWORTH, MISS ADELINE S., 132 Cheyne Walk, London, S.W.10. Assoc., R.E.
- JAMES, HON. WALTER (*see* Northbourne).
- JANES, NORMAN, 45 Broadhurst Gardens, London, N.W.6. Assoc., R.E.
- JAQUES, BERTHA E., 4316 Greenwood Avenue, Chicago, Illinois. Secretary, Chicago S.E.
- DRY-POINTS: *Japanese Peony*, 10 × 8; *Fish Nets*, *Chioggia*, 6 × 10, \$12.
- JEBB, MISS KATHLEEN M., 49 Westbury Road, Bristol. Assoc., Roy. West of England Academy.
- JEFFERIES, KATHLEEN GRANT (Mrs. Hartnell), 33 Leinster Gardens, London, W.2. Assoc., R.E.
- JENNIS, GURNALL C., 80 Edith Grove, Chelsea, London, S.W.3.
- JOHN, AUGUSTUS E., 28 Mallord Street, Chelsea, London, S.W.3. Assoc., Royal Academy; Pres., National Portrait Society; Member, International Society of Sculptors, Painters and Gravers; New English Art Club, etc.
- JOHNSTON, STUART, 118 Balcarres Avenue, Kelvinside, Glasgow. Member and Sec., Glasgow S.P.E.
- JONES, SYDNEY R., 52a North Hill, Highgate, London, N.6.
- ETCHINGS: *London Bridge*, 12 × 11½; *Royal Exchange*, 13½ × 10¾; *Dick Whittington's Church*, 5¾ × 12¾; *Lombard Street*, 6½ × 12¾; *Guildhall*, 13¾ × 8¾; *Mansion House*, 8¾ × 13. Eds. 100. (Connell.)
- JOUVET MAGRON, DOMINIQUE, chez Lecaplain & Cie, 47 rue Cambon, Paris.
- ETCHING: *Le Roma*, *Navireen construction*, 19½ × 23½, ed. 75. (Lecaplain.)
- KAPPEL, PHILIP, 500 Fifth Avenue, New York.
- DRY-POINTS: *Speed*, 7½ × 5½; *Sail and Steam*, 8½ × 6½, \$28; *Repairs*, 5½ × 4¾; *The Fisherman*, \$25; *The Sunset*, \$24; *Ipswich and Sand Dunes*, \$21; *Marblehead Fishing House*, \$21; *Outward Bound*, \$18; *Low Tide*, \$18; *Bit of Maine Coast*, \$18. ETCHING: *The Hilltop*, \$20. AQUATINTS: *Lobsterman at Daren*, 5½ × 4¾; *Chatham Bar*, 9½ × 7½, \$36. (Schwartz, New York; Reid & Lefèvre, London.)
- KEANE, THEODORE J., 220 South Michigan Avenue, Chicago.
- KEELER, CHARLES B., Box 278, Glendora, Cal., U.S.A. Member, Chicago S.E.
- AQUATINTS: *Calle de la Muerte y Vida*, *Segovia*, 12 × 9½, \$16; *Cogollos-Vega*, 15 × 11½, \$20; *A Mill in Avila*, 7 × 5½, \$8; *On the Road to Guejar-Sierra*, 10½ × 8, \$16. ETCHINGS: *Pont de Montvert*, 6¾ × 4¾, \$7; *Up the River*, 4¾ × 3¾, \$3; *Indian Creek*, 4¾ × 3¾, \$3; *The Hill-top*, 4¾ × 3¾; *A Christmas Card*, 4¾ × 3¾, \$3.
- KEESEY, WALTER M., The Mall, East Sheen, S.W.14. Assoc., R.E.
- KEMP-WELCH, MISS MARGARET, 45 Clarendon Road, London, W.11. Assoc., R.E.
- AQUATINT: *Haytime in Devon*, 8 × 12, 3 gs.
- KERR-LAWSON, J., Turner Studios, Glebe Place, London, S.W.3.
- KETTNER, MAGNUS B., 2524 N. Kedzie Boul., Chicago. Member, Chicago S.E.
- KIMBALL, MISS KATHARINE, c/o Messrs. Brown, Shipley & Co., 123 Pall Mall, London, S.W.1. Assoc., R.E.; Member, Chicago S.E.
- KING, EDWARD, 2 West 16 Street, New York.
- KING, GUNNING, Harting, Petersfield, Hants. Member, S.G.A.
- KING, JAMES S., 798 Valley Road, Upper Montclair, New Jersey, U.S.A.
- KINNEY, TROY, 46 West 95 Street, New York. Member, Chicago S.E.; Brooklyn S.E.
- DRY-POINTS: *Foot Light*, 7½ × 11½, \$30; *Moonlight*. (Kennedy, New York; Greatorex, London.)
- KIRKBRIDE, MRS. VERNON THOMAS, 1040 Fine Arts Building, Chicago, Illinois. Member, Chicago S.E.
- ETCHINGS: *Summer*, 6½ × 6½, ed. 125, \$12; *Spring*, 7 × 6½, ed. 125, \$12; *Blossoms*, 8½ × 5½, ed. 125, \$12; *The Garden Gate*, 7¾ × 4¾, ed. 100, \$12; *Autumn*, 6¾ × 5½, ed. 125, \$12; *The Joy Ride*, 5¾ × 5¾, ed. 125, \$10; *Stanley D. Page-Wood*, 14½ × 8½, ed. limited, \$125.
- KIRMSE, MARGUERITE, 116 East 57 Street, New York.
- ETCHINGS: *Loyalty*, 10¾ × 7¾, \$24; *The Home Door*, 8¾ × 11¾, \$42; *And Who*

are You? $11\frac{3}{8} \times 8\frac{3}{8}$, \$30; *Stymied*, $5\frac{3}{8} \times 7\frac{3}{8}$, \$15; *Ma Bonnie Bairns*, $7\frac{3}{8} \times 5\frac{3}{8}$, \$18; *Entente Cordiale*, $7\frac{1}{8} \times 5\frac{1}{8}$, \$15. (Harlow, McDonald.)

KNAP, J. D., c/o The Ackermann Galleries, 50 East 57 Street, New York.

DRY-POINTS: *Canada Geese*, 9×7 , \$18; *Driving Thru*, 12×9 , \$24; *Low Tide*, 9×7 , \$18; *Dropping In*, 10×8 , \$20; *Reedy Pond*, 12×9 , \$24. Eds. 50. (Ackermann.)

KNIGHT, JOSEPH, Southfields, Bury, Lancashire.

ETCHINGS: *The Lledr*, 11×14 , ed. 25, 4 gs.; *Boats on the Conway*, $7\frac{1}{2} \times 10\frac{1}{2}$, ed. 25, 3 gs.; *George Court*, $12 \times 8\frac{1}{2}$, ed. 50, 4 gs. (Colnaghi.)

KNIGHT, MRS. LAURA, 9 Langford Place, St. John's Wood, London, N.W.8. Assoc., R.A.; Assoc., R.E.; Roy. Soc. of Painters in Water-Colour.

DRY-POINT: *A Cornish Harbour*. (Brown & Phillips.)

LACEY, E. H., c/o P. & D. Colnaghi & Co., 144-6 New Bond Street, London, W.1.

DRY-POINTS: *The Barrow Woman*, $10 \times 6\frac{1}{2}$, 4 gs.; *The Black Lace Shawl*, $10\frac{1}{2} \times 7\frac{1}{2}$, 5 gs.; *Camdenia*, 7×5 , 3 gs.; *A Chelsea Madonna*, $8 \times 5\frac{1}{2}$, 3 gs.; *The Coquette*, $9 \times 6\frac{1}{2}$, 4 gs.; *A Dramatic Model*, $6 \times 4\frac{3}{4}$, $2\frac{1}{2}$ gs.; *The Fallen Star*, $10 \times 6\frac{7}{8}$, 4 gs.; *Head of Boy*, 7×5 , 3 gs.; *Head of Old Man*, $5\frac{1}{2} \times 5$, $2\frac{1}{2}$ gs.; *The Invalid*, $6\frac{1}{2} \times 4$, 3 gs.; *Man with a Copper Plate*, $7 \times 4\frac{1}{4}$, $2\frac{1}{2}$ gs.; *Mary*, $5 \times 3\frac{3}{8}$, 2 gs.; *Molly*, $8\frac{1}{2} \times 6\frac{1}{4}$, 4 gs.; *The Rat*, $6 \times 4\frac{3}{8}$, $2\frac{1}{2}$ gs.; *The Young Sculptor*, $8\frac{1}{4} \times 4\frac{1}{2}$, 3 gs. Eds. 50-60. (Colnaghi.)

LANCASTER, PERCY, 17 Ash Street, Southport. Assoc., R.E.

DRY-POINTS: *A Welsh Tarn*, 7×10 , ed. 40; *The Terrace*, 7×6 , ed. 25; *The First Edition*, 10×9 , ed. 50; *Vespers*, 10×8 , ed. 50. (Stacey.)

LANDER, E., 92 Clifton Hill, London, N.W. Member, Glasgow S.P.E.

LANGDALE, S., Pennant Lodge, Queen's Park, Brighton.

LANGMAID, ROWLAND (Lt.-Com. R.N.), 62 Clifton Hill, London, N.W.8.

DRY-POINTS: *St. Malo*, $5\frac{1}{4} \times 7\frac{1}{2}$, ed. 100; *Tower of London*, $10\frac{3}{4} \times 7\frac{1}{2}$, ed. 150; *Empire Cruise of Special Service Squadron*, $12 \times 3\frac{1}{2}$, ed. 100; *Tower Bridge*, $3\frac{1}{2} \times 14$, ed. 150; *London Bridge*, $3\frac{1}{2} \times 14$, ed. 150; *Last of the Revenge*, $8\frac{1}{2} \times 11\frac{3}{8}$, ed. 150. AQUATINTS: *Rolling down to Rio*, $6\frac{3}{8} \times 12$, ed. 150; *Ailsa Craig*, $6\frac{1}{8} \times 8\frac{1}{4}$, ed. 100. (Deighton.)

LARKING, L. M., 168 Clarence Gate Gardens, London, N.W.1. Member, S.G.A.

LARKINS, WILLIAM M., Sidney House, Alfred Street, London, E.3. Assoc., R.E.

LARSEN, C. P., 662 Madison Avenue, York, Pa., U.S.A. Member, Chicago S.E.

LAWRENSON, E. L., Nurney, Hadlow Down, Sussex. Member, Soc. of Graver Printers in Colour; S.G.A.

AQUATINT: *Carrying Turf*, $9 \times 11\frac{1}{2}$, ed. 10, 3 gs. (Bromhead.)

LEACH, BERNARD, Crowland, Llandaff, Wales. Member, Chicago S.E.

LE BOUTILLIER, ADDISON B., 45 Bromfield Street, Boston, Mass.

LEE, SELMA, 344 West 72nd Street, New York. Member, Brooklyn S.E.; Chicago S.E.

LEE, SYDNEY, 26 Holland Park Road, London, W.14. Assoc., R.A.; Fellow, R.E.

AQUATINT: *The House of Mystery*, $18\frac{1}{4} \times 13\frac{7}{8}$, ed. 100, 7 gs. (Colnaghi.)

LEE-HANKEY, W. L., Le Triangle, Le Touquet, Paris-Plage, Pas-de-Calais, France.

Fellow, R.E.; Assoc., R. Soc. of Painters in Water-Colours.

ETCHINGS: *Monhenie Church*, $6\frac{3}{8} \times 6$; *Road in the Woods*, $7 \times 5\frac{1}{2}$; *Counting the Fish*, $7\frac{3}{4} \times 9\frac{1}{4}$; *The Betrothal*, $7\frac{3}{4} \times 9\frac{1}{4}$; *The Picture Book*, $5 \times 6\frac{7}{8}$; *Hesdin Market*, $3 \times 4\frac{1}{8}$. Eds. 100. (Reid & Lefèvre.)

LEGGE, MISS PHYLLIS M., 146 Romford Road, London, E.15.

LEICH, CHESTER, 610 Riverside Avenue, Evansville, Indiana. Member, Chicago S.E.

LEMONS, PEDRO J., 460 Churchill Avenue, Palo Alto, Cal., U.S.A. Member, Chicago S.E.

LEVY, BEATRICE S., 1369 East 67 St., Chicago. Member, Chicago S.E.

LEVY, W.A. See Auerbach-Levy.

LEWIS, ALLEN, Southington, Conn, U.S.A. Member, Chicago S.E.

LEWIS, A. NEVILLE, c/o XXI Gallery, 15 Mill Street, London, W.1.

LEWIS, C. W. MANSEL, Stradley Castle, Llanelly. Hon. retired Fellow, R.E.

- LEWIS, MARTIN, 145, E. 34th Street, New York. (Plates published by F. H. Robertson, 65 East 56th Street, New York.)
- LINDEMAN, DR. G. B., 19 Elizabeth Bay Road, Elizabeth, Vice-Pres., Australian P.E.S.
- LINDSAY, LIONEL, c/o P. & D. Colnaghi & Co., 144-6 New Bond Street, London, W.1.
 DRY-POINTS: *The Alcazar, Segovia*, $7\frac{3}{4} \times 11\frac{3}{8}$, ed. 60, 5 gs.; *Basque Houses, San Sebastian*, $8\frac{7}{8} \times 10\frac{7}{8}$, ed. 75, 5 gs.; *A Bridge, Extramadura*, $7 \times 9\frac{3}{8}$, ed. 75, 4 gs.; *A Calvary, Segovia*, $5\frac{1}{2} \times 11\frac{1}{4}$, ed. 60, 4 gs.; *Castle Cocas*, 5×9 , ed. 75, 4 gs.; *A Church in Burgos*, $6 \times 9\frac{7}{8}$, ed. 75, 4 gs.; *A Church in the Roman Forum*, $9\frac{7}{8} \times 7$, ed. 60, 4 gs.; *Gerona*, $8\frac{1}{2} \times 11\frac{3}{8}$, ed. 60, 5 gs.; *The Inn of the Holy Brotherhood*, $10 \times 5\frac{1}{4}$, ed. 60, 4 gs.; *The Matadero, Segovia*, $7 \times 10\frac{1}{4}$, ed. 60, 4 gs.; *The Monastery, Guadalupe*, $10\frac{1}{2} \times 8\frac{1}{4}$, ed. 75, 6 gs.; *Moorish Market, Granada*, $8\frac{3}{8} \times 10\frac{3}{8}$, ed. 75, 5 gs.; *An Old Venetian House*, $9\frac{3}{8} \times 7$, ed. 60, 3 gs.; *St. Lemes, Burgos*, $8\frac{7}{8} \times 6$, ed. 60, 3 gs.; *The Shadow of the Vine*, $9\frac{3}{8} \times 6\frac{3}{4}$, ed. 75, 3 gs.; *A Sicilian Goatherd*, $8\frac{3}{4} \times 11\frac{3}{4}$, ed. 45, 5 gs.; *A Smithy, Avila*, $8 \times 10\frac{3}{8}$, ed. 75, 5 gs.; *Sospel*, $8\frac{1}{2} \times 11\frac{7}{8}$, ed. 75, 6 gs.; *A Street in Guadalupe*, $8\frac{7}{8} \times 11\frac{3}{8}$, ed. 75, 6 gs.; *Outside the Walls, Avila*, $8\frac{7}{8} \times 12\frac{7}{8}$, ed. 75, 6 gs.; *Toledo*, 9×10 , ed. 75, 5 gs.; *Villefranche*, $6\frac{3}{4} \times 9\frac{3}{4}$, ed. 75, 4 gs.; *The Wash*, $9\frac{7}{8} \times 6\frac{3}{4}$, ed. 75, 4 gs.; *The Zocodovar Gate, Toledo*, $11\frac{3}{4} \times 7\frac{7}{8}$, ed. 75, 5 gs. ETCHINGS: *Burgos*, $6\frac{7}{8} \times 9\frac{7}{8}$, ed. 100, 3 gs.; *The Carpenter's Shop, Toledo*, $9 \times 8\frac{3}{8}$, ed. 100, 4 gs.; *A Courtyard in New Castile*, $5\frac{1}{4} \times 7$, ed. 75, $2\frac{1}{2}$ gs.; *A Doorway, Burgos Cathedral*, $10\frac{3}{8} \times 6\frac{3}{4}$, ed. 75, 3 gs.; *Posada de la Sangre, Toledo*, $7\frac{3}{4} \times 10\frac{1}{4}$, ed. 100, 4 gs.; *Las Rejas, Toledo*, $10\frac{3}{8} \times 7\frac{7}{8}$, ed. 100, 4 gs.; *St. Andres, Toledo*, $8\frac{3}{8} \times 9$, ed. 100, 4 gs.; *Three Beggars of Guadalupe*, $6 \times 9\frac{3}{4}$, ed. 100, 3 gs. (Colnaghi.)
- LINDSAY, NORMAN, Springwood. Member, Australian P.E.S.
- LITTEN, S. M., 92 Albercon Crescent, Lewisham, London, S.E.13.
 ETCHINGS: *The Smuggler*, 7×12 ; *The Derelict*, $7 \times 9\frac{1}{4}$; *The Wreck*, $5\frac{1}{4} \times 8$; *Stack Time*, 12×9 ; *Low Tide, St. Paul's*, $6\frac{7}{8} \times 9\frac{7}{8}$; *Rain*, $5 \times 8\frac{7}{8}$; *Mud Flats*, $6\frac{1}{2} \times 7$; *Tower Bridge*, $7 \times 9\frac{7}{8}$. Eds. 60. *The Old Stella*, $9\frac{7}{8} \times 13\frac{7}{8}$; *Off Whitstable*, $9\frac{7}{8} \times 11\frac{7}{8}$; *Italian Boats at Sunrise*, $9\frac{7}{8} \times 12$; *Winter Quarters*, 8×11 ; *Becalmed*, $14 \times 10\frac{7}{8}$; *Fresh Paint*, $14 \times 10\frac{7}{8}$. Eds. 75. (Bailey.)
- LITTLE, PHILIP, Daniels Street Court, Salem, Massachusetts. Member, Chicago S.E.
 ETCHING: *Chinese Junks*, $8\frac{1}{2} \times 10\frac{1}{8}$, ed. 35-50, \$30.
- LOGAN, ROBERT F., Villa Adrien, 33 Route des Gardes, Belle Vue, S. et O., France. Member, Chicago S.E.; Nat. des Beaux-Arts, etc.
- LOMAX, C. H., 182 Fleet Street, London, E.C.4.
- LONG, SYDNEY, Hollywood Crescent, off Laurel Street, Willoughby, Sydney, Australia. President, Australian P.E.S.; Assoc., R.E.
- LORD, MISS ELYSE, Merton Court, Foots Cray, Kent.
 DRY-POINTS (printed in colours): *Waiting*, $8\frac{1}{4} \times 11\frac{3}{4}$; *Circus Queen*, $4\frac{7}{8} \times 4\frac{1}{8}$; *Bubbles*, $12\frac{3}{8} \times 18\frac{1}{4}$; *Windy Sleeves*, $14\frac{1}{4} \times 11\frac{1}{4}$; *On the Terrace*, $11\frac{3}{4} \times 12\frac{1}{4}$; *The Hardstone Plant* (2), $9 \times 9\frac{3}{8}$. Eds. 100. (Reid & Lefèvre.)
- LOWELL, NAT, c/o New York Graphic Society, Inc., 109 West 57 Street, New York.
 ETCHINGS: *New York Stock Exchange*, \$20; *Broad Street*, \$15; *Lower Broadway*, \$15; *Wall Street*, \$15; *Woolworth Building*, \$15. (N.Y. Graphic Society.)
- LUCIONI, LUIGI, 64 Washington Square South, New York.
 DRY-POINTS: *Nude*, 5×7 , ed. 20, \$20; *An Old Man*, 8×10 , ed. 20, \$25; *The Black Silk Dress*, 8×10 , ed. 20, \$30; *Soft Ground*, 6×8 , ed. 25, \$15; *Fidelma*, 9×12 , ed. 15, \$25; *Apple Tree*, $6\frac{3}{4} \times 8$, ed. 15, \$25. ETCHINGS: *West Side*, 5×7 , ed. 25, \$15; *Judson Tower*, 7×9 , ed. 25, \$15.
- LUARD, L. D., 20 Elm Tree Road, St. John's Wood, London, N.W.
- LUM, MRS. BERTHA, 136 St. Anne Alley, Chinatown, San Francisco. Member, California S.E.
- LUMSDEN, E. S., 42 York Place, Edinburgh. Assoc., R.S.A.; Fellow, R.E.
- LUQUIENS, H. M., 1646 Bingham Street, Honolulu, Hawaii. Member, Chicago S.E.
- MACBETH-RAEBURN, H., Wentworth House, Stroud Green, Newbury, Berks. Assoc., R.A.; Fellow, R.E.

- McBEY, JAMES, 1 Holland Park Avenue, London, W.11.
 ETCHINGS: *Barcarolle*, $14\frac{3}{4} \times 8\frac{3}{8}$, 25 gs.; *The Bridge by Night*, $9\frac{1}{2} \times 6$, 15 gs.; *Santa Maria della Fava*, $12\frac{7}{8} \times 8\frac{1}{2}$, 25 gs.; *La Guidecca*, $6 \times 12\frac{3}{8}$, 12 gs.; *Laguna Veneta*, 7×15 , 20 gs.; *Palazzo dei Camerlenghi*, $13 \times 8\frac{3}{8}$, 15 gs.; *The Passing Gondola*, $8\frac{1}{2} \times 10\frac{1}{2}$, 15 gs.; *Rio dei Greci*, $10\frac{1}{2} \times 6\frac{1}{2}$, 12 gs. Eds. 80. (Colnaghi.)
- MACDERMOTT, STEWART SINCLAIR, 51 West 10th Street, New York.
- MACDONALD, ARTHUR N., 54 North 17th Street, East Orange, New Jersey, U.S.A.
- McGHIE, JOHN, 351 Renfrew Street, Glasgow. Member, Glasgow S.P.E.
- MACKENZIE, T., c/o P. & D. Colnaghi & Co., 144-6 New Bond Street, London, W.1.
 DRY-POINTS: *Acetylene Workers*, 7×10 , 3 gs.; *Claudia*, $8\frac{1}{2} \times 8$, 3 gs.; *The Demagogue*, $6 \times 4\frac{1}{4}$, 3 gs.; *A Girl Asleep*, 7×6 , 3 gs.; *A Lancashire Girl*, $7\frac{7}{8} \times 5\frac{1}{2}$, 3 gs.; *Melissa*, 10×7 , 4 gs.; *Obstinacy*, $6\frac{1}{2} \times 4$, 3 gs.; *The Old Tinker*, $11\frac{1}{4} \times 7\frac{1}{2}$, 4 gs.; *Orpheus*, $8\frac{1}{2} \times 7$, 4 gs.; *Rhoda at the Play*, $8\frac{1}{2} \times 5\frac{3}{4}$, 3 gs.; *The Skull Cap*, 4×3 , 2 gs.; *Marcelle*, 11×8 , 4 gs.; *The Understudy*, 8×6 , 3 gs.; *A Yorkshire Girl*, $10 \times 6\frac{1}{2}$, 4 gs. Eds. 50-60. (Colnaghi.)
- MACKIE, T. C. CAMPBELL, Broomhouse, Helensburgh.
- MACKINNON, CECILIA, 8 bis Rue Campagne Première, Paris, France. Member, Société des Aquafortistes Français.
- MACLAUGHLAN, DONALD SHAW, c/o The Albert Roullier Art Galleries, 410 South Michigan Boulevard, Chicago. Member, Société Nationale des Beaux-Arts.
 ETCHING: *Gothic Night*, $15\frac{1}{4} \times 10\frac{3}{4}$, \$40. (Fine Art Society, London; Roullier, Chicago.)
- MACLEOD, A. S., 5974 Vine Street, Kerrisdale, B.C., Canada. Member, California S.E.
- MACLEOD, DOUGLAS, c/o The Fine Art Society, 148 New Bond Street, London, W.1.
- McNAB, ALLAN, 2b, Pembroke Road, Kensington, London, W.8.
 LINE ENGRAVINGS: *Algiers*, $13\frac{1}{4} \times 14\frac{5}{8}$, 4 gs.; *Palermo*, $9\frac{1}{8} \times 14\frac{1}{2}$, 4 gs. DRY-POINTS: *The Needles*, $7\frac{1}{8} \times 12\frac{3}{8}$, 4 gs.; *The R.Y.S. Castle Cowes*, 4 gs.; *The Tower of the Casbah, Algiers*, $11 \times 13\frac{3}{4}$, 5 gs. Eds. 55. (St. George's Gallery.)
- MACNAB, IAIN, 33 Warwick Square, Westminster, London, S.W.1. Assoc., R.E.; Member, Glasgow S.P.E.
 LINE ENGRAVING: *The Coloured Woman*, 8×6 , ed. 50, 2 gs.
- McNAUGHTON, ALAN G., 164, Bath Street, Glasgow. Member, Glasgow S.P.E.
- MANCHESTER, EMILY B. W., 36 Church Street, Newport, Rhode Island. Member, Chicago S.E.
- MANNING, W. WESTLEY, 12 Edith Villas, West Kensington, London, W.14. Assoc., R.E.
 AQUATINTS: *San Geremia, Venice* (2nd state), $9\frac{7}{8} \times 14$, 5 gs.; *Boats at the Moorings, Venice*, $10\frac{1}{8} \times 13\frac{7}{8}$ (2nd state), 5 gs.; *Tangiers*, 18×12 , 6 gs. ETCHINGS: *Chanctonbury Ring, Sussex*, 8×10 , 4 gs.; *The Marsh Road, Pevensey*, 5×10 , $2\frac{1}{2}$ gs.; *Oatfield, Envermeu, Normandy*, 8×10 , 3 gs. (Colnaghi.)
- MANUEL, MARGARET, 1 West 64th Street, New York.
 DRY-POINT: *On the Edge of the Cumberland*, $5\frac{3}{4} \times 9\frac{3}{4}$, ed. 40, \$25.
- MARCUS, PETER, Stonington, Connecticut, U.S.A.
- MARIN, JOHN, Sixth Street, Weehawken, New Jersey, U.S.A.
- MARPLES, GEORGE, School of Art, Hope Street, Liverpool. Assoc., R.E.; Member, P.M., California.
 ETCHINGS: *Cocky Bundy*, 8×12 , ed. 80, 4 gs.; *The Mid-day Meal*, 7×5 , ed. 75, 2 gs.; *The First Lamb*, 6×8 , ed. 75, 2 gs. (Bell.)
- MARRIOTT, FREDERICK, 6a, Netherton Grove, Chelsea, London, S.W.10. Fellow, R.E.
- MARSCHENER, A. A., 1720 Field Avenue, Detroit, Mich. Member, Chicago S.E.
- MARTINEZ, XAVIER, 816 Scenic Avenue, Piedmont, Cal., U.S.A.
- MARTYN, MISS ETHEL K., 3 Oakley Crescent, Chelsea, London, S.W.3. Hon. Ret. Fellow, R.E.
- MASON, FRANK H., 5 Princess Royal Park, Scarborough. Member, Roy. Soc. of British Artists.
- MATHIESON, JOHN G., 16 Allan Park, Stirling.

- MAYFIELD, R. B., 8327 Sycamore Street, New Orleans, Louisiana.
- MAYHEW, NELL B., 5016 Aldama Street, Los Angeles, Cal.
- MEDWORTH, FRANK C., Studio E, 416 Fulham Road, London, S.W.6.
- MERRILL, KATHERINE, 415 West 23 Street, New York. Member, Chicago S.E.; Brooklyn S.E.
- MILHAU, ZELLA DE, 424 East 57 Street, New York. Member, Chicago S.E.
- MILLIER, ARTHUR, c/o The Times-Mirror Company, Los Angeles, California. Member, Chicago S.E.
- DRY-POINTS: *Evening, The Big Tujunga*, $11\frac{9}{16} \times 8$, \$20; *Farm Near San Bernardino*, $10\frac{1}{4} \times 7\frac{9}{16}$, \$20; *Above La Crescenta*, $9\frac{7}{8} \times 6$, ed. 30, \$15; *Spring, Baldwin Ranch*, $9\frac{1}{4} \times 4\frac{1}{4}$, ed. 30, \$15; *From the Owens Valley*, $6\frac{7}{8} \times 8\frac{7}{8}$, ed. 30, \$15. ETCHING: *Church of Our Lady, Queen of the Angels*, $8\frac{1}{4} \times 7\frac{1}{4}$, ed. 50, \$15.
- MILNES, W. H., 26 St. Nicholas Street, Coventry. Assoc., R.E.
- MODJESKA, MARYLKA H. (Mrs. Sidney Pattison), University Station, Tucson, Arizona. Member, Chicago S.E.
- MOLIN, HJALMAR, Gryt, Ostergötland, Sweden. Assoc., R.E.
- MONHOFF, F., 4617 Ambrose Avenue, Hollywood, Cal. Member, Chicago S.E.
- MONK, WILLIAM, 118 New Bond Street, London, W.1. Fellow, R.E.; Member, Graver-Printers in Colour.
- ETCHINGS: *University College, London* (set of 4 plates):—*The Portico; The General Library; Anatomical Buildings; "Phineas."* Each 10×7 , ed. 150, 3 gs. the set. *Harrow School* (set of 6 plates):—*War Memorial, Old School Steps, Fourth Form Room, Church Hill, Playing Fields, Headmaster's House.* Each 10×7 , ed. 150, 4 gs. the set. (Burrow.) *Calendarium Londinense*, 1928, 15×10 .
- MOODY, JOHN C., 57 Cholmeley Crescent, Highgate, London, N.6. Assoc., R.E.
- DRY-POINTS: *San Gimignano*, $14\frac{1}{2} \times 10\frac{3}{4}$ (Bell); *The Breiddin Hills*, 14×10 . Eds. 75, 4 gs. each.
- MOORE, BENSON B., c/o New York Graphic Society, Inc., 109 West 57 Street, New York.
- ETCHINGS: *Washington's Headquarters, Bladensburg, Md.*, \$10; *Tidal Basin Bridge, Washington, D.C.*, \$10; *Mexican Puma*, \$12; *New England Fishing Village, Rockport, Mass.*, \$10; *Interested Spectators*, \$10; *American Bald Eagle*, \$10; *Red Tailed Hawk*, \$10; *Prince Francois*, \$8; *Polar Bear and Young Cubs*, \$10; *King Vultures*, \$15. (N.Y. Graphic Society.)
- MOOREPARK, CARTON, c/o Howard Moorepark, 63 Fifth Avenue, New York; Chelsea Arts Club, London.
- DRY-POINTS: *Water*, $8\frac{1}{2} \times 11\frac{1}{2}$, 4 gs.; *Kelp-gatherers, Kerry*, $6\frac{1}{2} \times 12$, 4 gs.; *Moose—Morning*, 9×13 , 5 gs.; *Day's End*, $7\frac{3}{4} \times 8$, 5 gs.; *The Last of the Bag*, 6×8 , 3 gs.; *The Double-coursing* (No. 2), 6×10 , 2 gs.; *A Close Finish—Steeplechase*, 10×15 , 6 gs.; *Polo*, No. 4, 10×6 , 3 gs.; *Polo*, No. 5, 10×15 , 6 gs.; *Partridges in Stubble*, 6×10 , 3 gs.; *Rocketing Pheasants*, 11×5 , 3 gs.; *Pointers*, 6×9 , 3 gs.; *Ellis Parker Butler*, $6 \times 12\frac{1}{2}$. Eds. 50. (Schwartz, New York; Reid & Lefèvre, London.)
- MORGAN, CHARLES L., 104 South Michigan Avenue, Chicago, Illinois.
- DRY-POINTS: *Barcelona Wharf; City of Stone, Toledo.*
- MORGAN, SQUIRE, 129 Phillip Street, Sydney. Member, Australian P.E.S.
- MORLEY, HARRY, 4 Pembroke Road, Kensington, London, W.8. Member, S.G.A.
- MORRIS, ROY, 36 Mount Carmel Street, Derby.
- MORT, EIRENE, Wentworth Road, Vacluse. Member, Australian P.E.S.
- MUNCASTER, CLAUDE, c/o The Fine Art Society, 148 New Bond Street, London, W.1.
- MYR, M., chez Marcel Guiot, 4, rue Volney, Paris, 2^e.
- DRY-POINTS: *A l'Exposition féline*, 7×10 , ed. 75, fr. 150; *Le Marché aux puces, Paris*, $6 \times 8\frac{1}{2}$, ed. 75, fr. 150; *Le Match de football*, $6 \times 7\frac{5}{8}$, ed. 50, fr. 150; *Les Champs-Élysées, Paris*, $9\frac{1}{2} \times 14\frac{5}{8}$, ed. 75, fr. 250. (Marcel Guiot.)
- NASH, JOHN, Haven Cottage, Monk's Risborough, Bucks. Member, New English Art Club.
- NASH, PAUL, Dymchurch, Kent. Member, N.E.A.C.
- NELSON, HAROLD, 1 Hare Court, Temple, London, E.C.4. Member, S.G.A.

- NESS, JOHN A., 18 Bridgford Road, W. Bridgford, Nottingham. Assoc., R.E.; Member, Glasgow S.P.E.
- NEVINSON, C. R. W., 1 Steele's Studios, Haverstock Hill, London, N.W.3.
 DRY-POINTS: *Place du Tertre*, $6\frac{7}{8} \times 5\frac{1}{2}$; *Manor Gates*, $5\frac{1}{2} \times 7\frac{3}{8}$; *Barmouth Estuary*, $5\frac{1}{2} \times 7\frac{3}{8}$; *The Mirror*, $6\frac{1}{8} \times 5\frac{1}{2}$; *Paris—Morning*, $6\frac{1}{8} \times 5\frac{1}{2}$. ETCHINGS: *La Sacré Coeur*, $7 \times 5\frac{1}{2}$; *Miss Edith Sitwell*, $7\frac{1}{2} \times 6$; *The Rising City*, $14 \times 9\frac{1}{8}$; *Wind in the Tree-tops*, 14×11 ; *Sèvres*, 11×14 ; *Marlow*, 11×14 ; *Conflict*, 14×11 ; *Bacchus*, $13\frac{3}{4} \times 10\frac{1}{4}$; *Blackfriars*, $14\frac{7}{8} \times 19\frac{3}{8}$. Eds. 75. (Reid & Lefèvre.)
- NEWBOLT, SIR FRANCIS, K.C., 40 Kensington Park Gardens, London, W.11. Assoc., R.E.
- NICOLSON, JOHN, 16 Uffington Road, London, S.E.27. Assoc., R.E.
 DRY-POINTS: *Loading the Ox-cart*, $7 \times 8\frac{3}{8}$; *Youngsters*, $10\frac{1}{2} \times 8\frac{1}{2}$; *Butterflies*, $5\frac{7}{8} \times 8\frac{1}{2}$. ETCHING: *Evening Sunlight*, $7 \times 8\frac{3}{8}$. Eds. 100.
- NISBET, JOHN, 48 Kersland Street, Glasgow.
- NIXON, JOB, 6 Oakfield Street, London, S.W.10. Assoc., R.E.
 DRY-POINTS: *The Avenue, Vannes*, $8\frac{1}{2} \times 14\frac{1}{8}$, ed. 75, 4 gs.; *An Italian Goatherd*, $8\frac{3}{8} \times 13\frac{3}{8}$, ed. 60, 5 gs.; *An Italian Hill Town*, $10\frac{1}{4} \times 14\frac{1}{2}$, ed. 75, 6 gs.; *Les Lavoirs, Vannes*, $10 \times 16\frac{3}{8}$, ed. 75, 6 gs. ETCHINGS: *Castle Josselin, Brittany*, $9\frac{5}{8} \times 14\frac{7}{8}$, ed. 75, 5 gs.; *Romney Farm*, $6\frac{1}{2} \times 15\frac{3}{8}$, ed. 75, 5 gs. (Colnaghi.)
- NORDFELDT, BROR J. O., Box 965, Santa Fé, New Mexico, U.S.A. Member, New Mexico Painters; Taos Soc. of Artists, etc.
 ETCHINGS: *Dead Trees*, $7\frac{1}{2} \times 10$, \$30; *The Itching Foot*, $7\frac{1}{2} \times 10$, \$30; *Los Cerrillos*, $7\frac{1}{2} \times 10$, \$30; *Nowhere*, $7\frac{1}{2} \times 10$, \$30; *Farm Yard*, $7\frac{1}{2} \times 10$, \$25; *In Santa Fe*, $7\frac{1}{2} \times 10$, \$25; *Red and White*, $7\frac{1}{2} \times 10$, \$25; *Guardian of the Rams*, 6×9 , \$22; *Guitar Player*, $5\frac{1}{2} \times 7$, \$20; *Old Mexican Woman*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$50; *Man from Arroyo Hondo*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$40; *Charwoman*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *The Gang Leader*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Man with Cane*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Ortiz Dwarf*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Rodriguez*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Juanita*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Ramona*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Woman from Chimayo*, $7\frac{1}{2} \times 8\frac{1}{2}$, \$35; *Young Girl*, $7\frac{1}{2} \times 8\frac{1}{2}$; *Leopoldo de Britto*, $7\frac{1}{2} \times 10$, \$35. Eds. 25.
- NORTHBOURNE, Rt. Hon. Lord (Walter James), Betteshanger, Eastry, Kent. Fellow, R.E.
- O'CONNOR, HENRY M., 58 Putnam Avenue, Cambridge, Mass. Member, Chicago S.E.
- OLSHAUSEN-SCHOENBERGER, KATHE (Baroness Dombrowski), c/o New York Graphic Society Inc., 109 West 57 Street, New York.
 DRY-POINTS: *The Leap*, \$25; *Winning Stroke*, \$25; *Polo Players*, \$25; *Taking the Fence*, \$25; *Elephant*, \$25; *Moose*, \$25. (N.Y. Graphic Society.)
- OROVIDA, c/o The Redfern Gallery, 27 Old Bond Street, London, W.1.
 ETCHING AND AQUATINT: *The Dancing Slave*; *Ceremonial Dance*. (Redfern Gallery.)
- ORR, LOUIS, 5 Rue Mazarin, Paris, and c/o MM. Marcel Guiot & Cie., 4, Rue Volney, Paris, II.
- OSBORNE, MALCOLM, 44 Redcliffe Gardens, South Kensington, London, S.W.10. Royal Academician; Fellow, R.E.; Professor, Royal College of Art.
 DRY-POINTS: *Carcassone*, $9\frac{1}{4} \times 18\frac{3}{4}$, ed. 50, 10 gs.; *Judge Parry*, $11\frac{1}{2} \times 9\frac{1}{2}$, ed. 65, 6 gs. (H. C. Dickins); *Walter Hargreaves Brown, Esq.*, $9\frac{3}{4} \times 12$, ed. 36.
- OSLER, FRANK, A.R.I.B.A., 3 Hammersmith Terrace, London, W.6.
- OSMOND, R., 21 Streathbourne Road, Tooting Common, London, S.W.
- PARTRIDGE, ROI, Box 81, Mills College P.O., California. Member, Chicago S.E.; California S.E.; California P.M.
 ETCHINGS: *Arches*, 9×8 , \$10; *Sandstone and Laurel*, $10\frac{3}{4} \times 8\frac{1}{2}$, \$10; *The Library*, $10\frac{3}{4} \times 8\frac{1}{2}$, \$10; *Catalogues*, $10\frac{3}{4} \times 8\frac{1}{2}$, \$10; *Lagunita*, $11 \times 11\frac{1}{4}$, \$15; *Shuksan*, 12×15 , \$20. (Vickery, Atkins & Torrey.)
- PATTERSON, MARGARET J., Trinity Court, Boston, Mass.
- PATTISON, EDGAR L., 280 Goldhawk Road, London, W.12. Member, S.G.A.
- PEARSON, RALPH M., Valley Cottage P.O., New York. Member, Chicago S.E.; California S.E.; Brooklyn S.E.

- PERARD, VICTOR S., 55 Charles Street, New York. Instructor, Cooper Union, Manhattan.
- PETER, R. C., 18 Lansdowne Road, Clapham, London, S.W.9. Assoc., R.E.
MEZZOTINTS: *The Day's Thirst*, 16 $\frac{5}{8}$ x 12 $\frac{3}{4}$, ed. 75, 4 gs. (Tooth.)
- PETERSEN, MARTIN, 437 West 59 Street, New York.
ETCHINGS: *Portrait of a Boy*, \$15; *Listening for the Bell Buoy*, \$24; *Spring Along the Hudson*, \$18; *A Musician*, \$15; *Stevedores*, \$24; *River Peddlers*, \$20; *In the Subway*, \$24; *Faring News*, 8 x 7, \$20. (Kleeman.)
- PETHERICK, MISS EDITH M., 5 St. Leonards Road, Exeter.
- PHILBRICK, ALLEN E., c/o Art Institute, Chicago. 2nd Vice-Pres., Chicago S.E.
- PHILLIPS, A., 97 Fourth Avenue, New York. Member, Chicago S.E.
- PIAZZONI, GOTTARDO P., 712 Montgomery Street, San Francisco. Member, Chicago S.E.
- PIPER, MISS ELIZABETH, The Studio, Stanmore, Middlesex. Assoc., R.E.
- PITTAR, J. F. BARRY, Little Cheverells, Markyate, Dunstable. Member, Roy. Soc. of British Artists; Roy. West of England Academy.
- PLOWMAN, GEORGE T., 9 $\frac{1}{2}$ Madison Street, Cambridge, Mass. Member, Chicago S.E.; Brooklyn S.E.; California P.M.
ETCHINGS: *Building the Cathedral of St. John the Divine, New York, 1927*, \$15; *Broadway, New York—Building the Subway*, \$5; *Covered Bridge, Hoosac, New York*, \$7. DRY-POINTS: *Connecticut River at Hanover, N.H.*, \$7; *Limehouse, London, Eng.*, \$7.
- POOLE, H. NELSON, 712 Montgomery Street, San Francisco. Member, California S.E.
- POPE, MRS. MARION, 3948 Y Street, Sacramento, Cal. Member, California S.E.
- POTT, MISS CONSTANCE M., 81 Cornwall Gardens, London, S.W.7. Fellow, R.E.
- PRUST, E. C., 397 Ley Street, Ilford, Essex.
ETCHINGS: *St. Paul's*, 10 $\frac{3}{8}$ x 14; *Gravesend*, 5 $\frac{1}{2}$ x 10 $\frac{1}{2}$; *St. Martin's*, 8 x 13. Eds. 75. (Reid & Lefèvre.)
- QUINLAN, W. J., 333 Warburton Avenue, Yonkers, N.Y., U.S.A. Member, Chicago S.E.; Brooklyn S.E.
- RAINE-BARKER, ANTHONY, Patterdale, Sidcup, Kent.
- RANDOLPH, LEE F., California School of Fine Arts, San Francisco. Member, Chicago S.E.; California S.E.
- RAVEN-HILL, L., c/o The Twenty-One Gallery, 15 Mill Street, London, W.1.
- RAY-JONES, RAYMOND, 6/8 Jubilee Place, Chelsea, London, S.W.3. Fellow, R.E.
- RAYMOND, FRANK WILLOUGHBY, 157 East Erie Street, Chicago. Member, Chicago S.E.
- REED, EARL H., 4758 Lake Park Avenue, Chicago.
- REINDEL, WILLIAM GEORGE, Brushwood, Euclid, Ohio. Member, Chicago S.E.
- RENISON, WILLIAM, 52 Fairlawn Grove, Chiswick Park, London, W.4.
DRY-POINT: *Dunvegan Castle*, 11 $\frac{1}{8}$ x 10 $\frac{7}{8}$, ed. 75, 4 gs. (Wishart-Brown, Glasgow.)
- RENOUARD, GEORGE, c/o E. Weyhe, 794 Lexington Avenue, New York.
ETCHING: *Mamma Swimming*, 5 $\frac{1}{8}$ x 7 $\frac{1}{8}$. (Weyhe.)
- RESLER, GEORGE, 2136 Lincoln Avenue, St. Paul, Minnesota. Member, Chicago S.E.
ETCHINGS: *Candle Stick*; *Street in Fiesole*; *Beggar of Florence*; *Woman with Basket*; *Doorway in Florence*; *The Arno*; *Beggar of Fiesole*; *Fruitstand in Florence*; *The Wine Wagon*; *Girls of Fiesole*; *Brass Shop in Florence*; *Thatched Houses*; *Street in Florence*; *Landscape*.
- REYNOLDS, FREDERICK T., 154 East 38th Street, New York. Member, Brooklyn S.E.; California P.M.
- RICHARDS, FRED, 28 Hereford Buildings, Church Street, Chelsea, London, S.W.3. Fellow, R.E.; Member, S.G.A.
ETCHINGS: *Boodle's Club to St. James's Street*, 8 $\frac{5}{8}$ x 9 $\frac{3}{4}$; *The City of Dreams*, 7 $\frac{5}{8}$ x 9 $\frac{7}{8}$. Eds. 50, 5 gs. each. (Colnaghi.)
- RICHARDSON, H. L., 77 Fairlie Terrace, Kelburn, Wellington, N.Z. Member, Australian P.E.S.
- ROBERTSON, BRUCE, Waterfall Studios, Dee Why, Manly. Member, Australian P.E.S.

- ROBERTSON, DAVID, 3 West Mall, Kensington, London, W.
 ETCHINGS: *Roman Bridge*, $3\frac{1}{4} \times 9\frac{3}{4}$, 3 gs.; *Chioggia, Venezia*, $4\frac{3}{4} \times 3\frac{1}{2}$, 2 gs.; *La Contecelle, Verona*, $4\frac{3}{4} \times 3\frac{1}{2}$, 2 gs.; *Grand Canal, Venice*, $6\frac{1}{2} \times 10\frac{3}{4}$, 4 gs.; *The Lagoons*, 5×11 , 3 gs.; *Venice*, 5×11 , 3 gs.; *Venetian Armada*, 7×7 , 3gs.; *The Salute*, 4 gs.; *Ponteloro*, 4 gs.; *The Citadel*, 5 gs.; *Ponte Escalla*, 5 gs.; *Priest's House, Verona*, $9\frac{1}{2} \times 6$, 4 gs. (Dickins.)
- ROBERTSON, PERCY, 1 Clifton Hill Studios, London, N.W.8. Fellow, R.E.
 ETCHINGS: *Greenwich*, 7×5 (Leggatt Bros). *Rye, Sussex*, $12 \times 6\frac{1}{2}$; *Tower Bridge*, $8\frac{1}{2} \times 6\frac{1}{2}$. Eds. 60.
- ROBINS, WILLIAM P., Nutford, Benhill Avenue, Sutton, Surrey. Fellow, R.E.
 ETCHINGS: *The Blyth above Walberswick*, $6\frac{3}{4} \times 11$, ed. 55, 4 gs.; *Exmoor*, $6 \times 9\frac{1}{4}$, ed. 35, 3 gs.; *The Pilot's House*, $6 \times 7\frac{3}{4}$, ed. 35, 3 gs. (Colnaghi.)
 ETCHINGS: *Cement Works, Rochester*; *A Norfolk Farm*; *Spring*. DRY-POINTS: *Evening off Sheppey*; *Two Willows*; *By the Ardur*; *Meadow at Pluck*; *The Brickyard*; *An Old Water-mill*; *A West Sussex Windmill*. (Fine Art Society.)
- ROBINSON, MABEL C. (Mrs. Barnes), 14 West Hill Road, London, S.W.18. Assoc., R.E.
- ROCHE, M. PAUL, 723 Evesham Avenue, Baltimore, Maryland. Member, Brooklyn S.E.
- ROGERS, LOUISE DE G., 53 Washington Square, New York. Member, Brooklyn S.E.
- ROSE, GEORGE H., 147 King Henry's Road, London, N.W.3. Member, S.G.A.
- ROSE, HERBERT, 17 Auburn Grove, Armadale, Victoria. Member, Australian P.E.S.
- ROSENBERG, LOUIS C., c/o Messrs. H. C. Dickins, 665 Fifth Avenue, New York. Assoc., R.E.
 DRY-POINTS: *La Badia, Florence*, $6\frac{1}{2} \times 8$, 6 gs.; *Porta Ostiense, Rome*, 6 gs.; *Loggia della Podesta*, 8×10 , 8 gs.; *Santa Cecilia*, $8\frac{1}{4} \times 6\frac{3}{4}$, 8 gs.; *Torre del Oro, Seville*, $6\frac{1}{4} \times 12$, 8 gs.; *Grande Mosque*, $6\frac{1}{2} \times 12$, 8 gs.; *Hospital of Santa Cruz*, 6 gs.; *The Great Bazaar, Constantinople*, 7×10 , 10 gs. ETCHINGS: *Aya Sophia*, $12 \times 5\frac{1}{2}$, 10 gs.; *Old Houses, Athens*, $9 \times 4\frac{1}{2}$, 8 gs.; *St. Mark's, Venice*, 10×7 , 10 gs. (Dickins.)
- ROSENTHAL, ALBERT, 1722 Walnut Street, Philadelphia, Pennsylvania.
- ROSS, MICHAEL, c/o Messrs. W. R. Deighton & Sons, Ltd., 4, Grand Hotel Buildings, Charing Cross, London, W.C.2.
- ROSS, T., Studio No. 2, 28 Ward Road, Dundee.
- ROTH, ERNEST D., 222 East 71 Street, New York. Member, Brooklyn and Chicago S.E.; Assoc., Nat. Acad. of Design, etc.
- ROTHENSTEIN, Prof. WILLIAM, M.A. (Principal, Royal College of Art), 13 Airlie Gardens, London, W.8.
- ROWE, CLARENCE, New Canaan, Connecticut. Member, California P.M.
- RUBINS, H. W., 1200 2nd Avenue South, Minneapolis, Minn. Member, Chicago S.E.
- RUNGIUS, CARL, 96 Fifth Avenue, New York.
- RUSHBURY, HENRY, 8 Netherton Grove, London, S.W.10. Assoc., R.A.; Fellow, R.E.
 DRY-POINTS: *Place des Victoires*, $7\frac{3}{8} \times 8\frac{3}{4}$; *Pont Marie*, 10×8 . Eds. 90. (Connell.)
- RYDER, CHAUNCEY F., Wilton, New Hampshire, U.S.A.
 ETCHINGS: *Winter Brook*; *Road and Cedar*; *Trees on Hilltop*.
- RYDER, WORTH, Berkeley, California.
- RYERSON, MISS MARGERY A., 315 West 57th Street, New York, and Provincetown, Mass. Member, Brooklyn S.E.
- ST. JOHN, E., 208 Castlereagh St., Sydney. Member, Australian P.E.S.
- SANDZÉN, BIRGER, Lindsborg, Kansas, U.S.A.
 DRY-POINT: *Silent Waters*, 6×8 , ed. 50, \$10.
- SCAMMOND, L. N., 340 Sutter Street, San Francisco. Sec. and Treas., California S.E.
- SCHNEIDER, OTTO J., 1259 Thorndale Avenue, Chicago. Member, Chicago S.E.
 DRY-POINTS: *Portrait of Miss Elizabeth Eckhart*, $7 \times 10\frac{3}{4}$; *Portrait of Col. S. A. Walker*, $6\frac{5}{8} \times 10$. Ed. 15. ETCHINGS: *Two Archways, University of Chicago*, $6\frac{3}{4} \times 11$, ed. 50, \$18; *St. Gaudens, Lincoln*, $8\frac{5}{8} \times 11$; *Old Board of Trade Tower*, $8\frac{3}{8} \times 13\frac{3}{4}$, ed. 75, \$24. (Roullier.)

- SCHOONMAKER, WILLIAM P., 225 South Sydenham Street, Philadelphia, Pa.
- SCHRÖDER, HUBERT, 6 Silver Crescnet, Gunnersbury, London, W.4. Assoc., R.E.
- SCHUTZ, ANTON, 340 West 86 Street, New York City.
ETCHINGS: *Westminster Abbey*, 12 × 9, \$30; *Rheims*, 12 × 9, \$30; *Notre Dame*, 12 × 9, \$30; *Towers of Chicago*, 12 × 9, \$30; *Belle Isle Bridge*, 9 × 12, \$30; *Christ Church Cathedral*, 11½ × 7½, \$30; *Chicago Skyline*, 9 × 12, \$30; *Cleveland Steel Mills*, 9 × 12, \$30. Eds. 75. (New York Graphic Society.)
- SCHWABE, RANDOLPH, c/o St. George's Gallery, 32a, George Street, Hanover Square, London, W.1.
- SCOTT, ERIC, Paris. Member, Australian P.E.S.
- SENSENEY, GEORGE, Holyoke, Mass., U.S.A. Member, Chicago S.E.; Brooklyn S.E.
- SEYMOUR, RALPH F., Fine Arts Building, Chicago. Member, Chicago S.E.
- SHARLAND, EDWARD, 65, Ashley Road, Bristol.
- SHARPLEY, REGINALD, The Martins, Campden, Gloucestershire.
- SHERWOOD, ROBERT, c/o Schwartz Galleries, 517, Madison Avenue, New York.
ETCHINGS: *Sur la Lagune*, 5¼ × 9, \$12; *Papillon's de l'Adriatique*, 8½ × 11½, \$18; *The Wine Barge*, 7 × 8½, \$15; *Going Ashore*, 10¼ × 8½, \$18; *Off Malamoceo*, 10½ × 8½, \$18; *The Black Brig*, 10¾ × 8¾, \$18. Ed. 100. (Schwartz.)
- SHERWOOD, W. A., 33 Rue Rembrandt, Antwerp. Member, Soc. Roy. des Aquafortistes de Belgique; Chicago S.E.
- SHILLING, ALEXANDER, 939 Eighth Avenue, New York.
- SHIRLOW, JOHN, Park Avenue, Glenhuntingly, Victoria. Member, Australian P.E.S.
- SHOPE, H. B., 40 West 59th Street, New York. Member, Brooklyn S.E.; Chicago S.E.
- SHORT, SIR FRANK, 56 Brook Green, London, W.6. Royal Academician; President, R.E.
MEZZOTINTS: *The Shadowed Valley, South Downs; Headlights over the Hill*. (Dickins.)
- SICKERT, WALTER R., 15 Fitzroy Street, London, W.1. Assoc., R.A.; Assoc., R.E.
- SIMMONS, WILL, New Milford, Connecticut. Member, Brooklyn S.E.; Chicago S.E.
- SIMPSON, MISS JANET S. C., The Crooke Cottage, Brenchley, Kent. Assoc., R.E.
DRY-POINT: *Holyrood*, 6½ × 12, ETCHING: *Gray's Inn*, 7½ × 7½. Eds. 100, 2 gs. each. (Deighton.)
- SIMPSON, JOSEPH, 26 Brook Green, London, W.6, and The Studio, High Street, Kirkcudbright.
ETCHINGS: *The Pastelist*, 9½ × 7½; *Man in an Old Hat*, 12 × 8½; *Lucy in Galloway*, 12 × 8½; *The Sportsman (Galloway)*, 12 × 8½; *Jean*, 9 × 7½; *The Model's Toilet*, 12 × 8½; *Betty*, 12 × 10; *The Mummer*, 12 × 8½; *Hoggie Jock*, 8½ × 12; *A Solway Wildflower*, 8½ × 12. Eds. 75. (Wishart Brown; Reid and Lefèvre.)
- SIMPSON, MAXWELL S., 431 Madison Avenue, Elizabeth, New Jersey. Member, Chicago S.E.
- SIMS, CHARLES, Burlington House, Piccadilly, London, W.1. Royal Academician.
- SLOAN, JAMES B., 120 N. 15th Street, Corsicana, Texas. Member, Chicago S.E.
- SLOAN, JOHN, 88 Washington Place, New York.
- SLOANE, MISS MARY A., 8 Hammersmith Terrace, London, W.6. Assoc., R.E.
- SMART, DOUGLAS I., 7a South Villas, Camden Square, London, N.W.1. Fellow, R.E.
DRY-POINTS: *Angers*, 9½ × 6¾, 5 gs.; *The Harbour, La Rochelle*, 8½ × 12¼, 4 gs.; *Kensington Gardens: Late Afternoon*, 9 × 14½, 4 gs.; *St. Nicholas Tower, La Rochelle*, 9½ × 15½, 4 gs. Eds. 75. (Colnaghi.)
- SMITH, D. MURRAY, Little Hythe, Long Crendon, Thame, Oxon. Assoc., R. Soc. of Painters in Water-Colour.
- SMITH, GRAINGER, 71a Bold Street, Liverpool. Member, Liverpool Academy of Arts.
ETCHINGS: *A Shropshire Homestead*, 4 × 7¾, ed. 75; *Lane's Hospital, Ludlow*, 6½ × 4, ed. 75; *Monnow Gate, Monmouth*, 7½ × 5¾, ed. 75; *Cottage in the Wirral*, 7 × 7¾, ed. 50; *The Cowherd's Cottage*, 5½ × 6¾, ed. 75; *The Wye Bridge*,

- Hereford*, 6 × 8½, ed. 75; *Plas Mawr, Conway*, 11 × 6½, ed. 75. (Moorepark, New York). DRY-POINT: *Beeston Castle*, 6½ × 10, ed. 50.
- SMITH, J. ANDRÉ, Pine Orchard, Connecticut.
- SMITH, LEONARD J., c/o Messrs. A. Greatorex, Ltd., 14, Grafton Street, London, W.1.
- SMITH, P. W., c/o P. & D. Colnaghi & Co., 144-6 New Bond Street, London, W.1.
 DRY-POINTS: *The Contractor's Horses*, 7¼ × 5¼, 2½ gs.; *In Covent Garden*, 5⅞ × 3⅞, 2 gs.; *A Heavy Load*, 5 × 7, 2½ gs. Eds. 50. (Colnaghi.)
- SMITH, PERCY, 168 Friern Road, East Dulwich, London, S.E.22.
 ETCHING: *The Singing Beggar*.
- SMITH, ROBERT H., Trennant's Studio, Looe, Cornwall. Member, S.G.A.
 ETCHINGS: *Peak Rock, Polperro Harbour*, 8⅝ × 10⅞, 2 gs.; *High Water, Polperro Harbour*, 8½ × 12, 3 gs.; *The "Mayflower" Stone, Plymouth*, 8⅝ × 10⅞, 2 gs.; *Gossips, Polperro*, 6¼ × 5½, 1½ gs.; *The Bridge, Polperro*, 5⅝ × 5⅝, 1½ gs. Ed. 300.
- SMITH, SYDNEY URE, 24 Bond Street, Sydney. Member, Australian P.E.S.
- SMITH, W. HARRY, Devon, Billerica, Massachusetts. Member, Chicago S.E.
 DRY-POINTS: *Back Country, New England*, \$12; *End of T Wharf*, \$25; *A Gloucester Wharf*, \$10; *Faneuil Hall and Market, Boston*, ed. 25-30, \$12.
 ETCHINGS: *Saturday Afternoon*, \$12; *Fisher and Freightier*, \$10; *Boston Docks*, \$10; *The Brig*, \$7.50; *The Coaster*, \$12; *The Hilltop*, \$10; *A New Hampshire Bridge*, \$15; *T. Wharf*, \$10; *Sand, Boston Harbor*, \$12. Eds. 50. (Robertson.)
- SODERBERG, Y. E., Fine Arts Building, Chicago. Member, Chicago S.E.
- SOPER, EILEEN A., Harmer Green, Welwyn, Herts.
 ETCHINGS: *The 5th of November*, 6 × 8, 3 gs.; *Cricket*, 4½ × 7, 2 gs.; *Peg-tops*, 6 × 7½, 3 gs.; *A Voyage of Discovery*, 5 × 7½, 2 gs.; *Young England*, 7¾ × 9⅝, 4 gs. (Dickins.)
- SOPER, GEORGE, Harmer Green, Welwyn, Herts. Fellow, R.E.
 DRY-POINT: *Waiting for the Boat, Dieppe Harbour*, 7 × 11¼, ed. 60, 5 gs.
 ETCHINGS: *Normandy Oxen*, 8 × 12, ed. 75, 4 gs.; *Château Philip, Rouen*, 7½ × 10¼, ed. 75, 5 gs.; *The New Pony*, 7 × 11¼, ed. 75, 5 gs. (Dickins.)
- SOUTER, JOHN B., 9 Queen's Mansions, Brook Green, London, W.6.
 DRY-POINT: *A Dish for Herodias*, 8 × 6, ed. 60. (Redfern Gallery.)
- SPACKMAN, CYRIL SAUNDERS, 19 Blake Road, East Croydon, Surrey. S.G.A., Chicago S.E., etc.
 ETCHINGS: *Prothyrum*, ed. 65; *Romantic Landscape*, 12 × 15. DRY-POINTS: *'Mid the Scented Pines*, 12 × 12; *St. Mary's College, St. David's: Stormy Evening*, 12 × 10. Ed. 65.
- SPARKS, NATHANIEL, 32 Rosenau Road, Battersea, London, S.W. Fellow, R.E.
 DRY-POINTS: *The Percipient*, 10⅞ × 11½, 5 gs.; *University College, Bristol*, 9½ × 13, 3 gs.; *Richmond*, 14⅝ × 11⅝, 4 gs. Eds. 75. (Connell.)
- SPENCE, ROBERT, 29 Greville Road, London, N.W.6. Fellow and Hon. Curator, R.E.
- SQUIRE, MISS MAUD, 34 Rue St. Louis, Vernon, Eure, France. Member, Chicago S.E.; Salon d'Automne, Paris.
- SQUIRRELL, LEONARD R., 69 Foxhall Road, Ipswich. Fellow, R.E.
- STACKPOLE, RALPH, 50 Rue Vercingetorix, Paris, and 314 Filbert Street, San Francisco. Member, California S.E.
- STEPHEN, THOMAS, 134 St. Vincent Street, Glasgow. Member, Glasgow S.P.E.
- STEVENS, DOROTHY, 2 Spadina Gardens, Toronto. Member, Chicago S.E.
- STEVENS, MRS. HELEN B., 5542 Pocussett Street, Pittsburgh, Pa. Member, Chicago S.E.
- STEVENS, THOS. WOOD, 5542 Pocussett Street, Pittsburgh, Pa. Member, Chicago S.E.
- STEWART, MISS ETHEL, Treneglos, Kenwyn, Truro. Hon. Ret. Assoc., R.E.
- STEWART, R. W., 13 Edith Terrace, Chelsea, London, S.W.10. Assoc., R.E.
- STOKES, VERNON, Irthington, Brampton, Cumberland.
 DRY-POINTS: *An Otter Hunt; Springer and Cocker Spaniels; Lakeland Foxhound; Lakeland Terriers; Border Terriers*. (Dickins.)

- STOREY, HAROLD, 42 Dundas Street, Glasgow. Member, Glasgow S.P.E.
- STORRS, JOHN, 109 Rue du Cherche Midi, Paris. Member, Société Anonyme, Paris.
- STRANG, DAVID, 7 Hamilton Terrace, London, N.W.8.
- STRANG, IAN, 7 Hamilton Terrace, London, N.W.8. Assoc., R.E.
 ETCHINGS: *Harley Street*, 10 × 13½; *The Prison Gates*, 10 × 8¾; *Birch Grove Farm*, 7½ × 12; *Demolition of the Empire Theatre*, 13½ × 11¾; *Dome of St. Paul's*, 11½ × 14¾; *San Gil, Burgos*, 8½ × 10¾; *The Manor Farm*, 7½ × 10½; *Shepherd Market*, 9½ × 7. Eds. 75. (Reid & Lefèvre.) ×
- STUDD, LEONARD, 21 Limerston Street, Chelsea, London, S.W.10.
- STUEVER, CELIA M., 3444 Russell Avenue, St. Louis, Mo. Member, Chicago S.E.; California S.E.
- STURGES, DWIGHT C., 27 Myrtle Avenue, Greenwood, Mass. Member, Chicago S.E.; Brooklyn S.E.
 ETCHING: *A Game of Canfield*, 8¾ × 10¾, ed. 75, \$30. (Bendann.)
- STURGES, LEE, Elmhurst, Illinois. Member, Brooklyn and Chicago S.E.
 ETCHINGS: *Marblehead, Mass.*, 5 × 9½, ed. 50, \$15; *The Oventender, Taos Pueblo*, 5 × 7, ed. 75, \$12; *Willows, Taos, N.M.*, 8 × 6, ed. 50, \$15; *Corn Stubble*, 5 × 8, ed. 50, \$15; *Mountain Trail*, 8 × 6, ed. 50, \$15.
- SULLIVAN, EDMUND J., 18 Hill Road, London, N.W.8. Assoc., R.E.; Roy. Soc. of Painters in Water-Colour, etc.
 ETCHINGS: *Blow Winds! (King Lear)*, 9 × 6¾ (Colnaghi); *William Cross of Minster Lovell*, 8½ × 6¾ (Colnaghi); *The Determined Frothblower*, 8¾ × 6¾ (Fine Art Society); *'Cello Solo*, 8¾ × 6¾; *"Old Darkie,"* 6 × 7¾; *The Rock-salter*, 6 × 7¾. Eds. 50, 5 gs. each.
- SUTHERLAND, GRAHAM, 2 Grote's Place, Blackheath, London, S.E.3. Assoc., R.E.
 ETCHING: *May Green*. (Twenty-One Gallery.)
- SWAIN, FRANCIS W., 1028 Underwood Place, Cincinnati, Ohio. Member, California S.E.
- SWIFT, TED S., 709 Franklin Street, Napa, Cal., U.S.A.
- SZEKESSY, CURT, c/o F. Reynolds, 154 East 38th Street, New York. Member, Brooklyn S.E.
- TALLMADGE, THOMAS E., 160 N. La Salle Street, Chicago. Vice-Pres., Chicago S.E.
- TALMAGE, ALGERNON, 22 Joubert Mansions, King's Road, London, S.W. Assoc., R.A.
 ETCHINGS: *By Cornish Seas*, 10 × 6¾, 4 gs.; *The Huntsman*, 9½ × 11¾, 4 gs.; *A Norfolk Pastoral*, 6½ × 6¾, 3 gs.; *The Old Favourite*, 5½ × 10, 4 gs.; *A Southerly Wind and a Cloudy Sky*, 9 × 12, 4 gs. Eds. 56. *Wounded Horses leaving the Line, France*, 1918, 10 × 13¾, ed. 75, 5 gs. (Colnaghi.)
- TANNER, ROBIN, c/o John Nicholson, 34 Somerville Grove, Waterloo, Liverpool.
 ETCHING: *Allington in Wiltshire*. (Nicholson.)
- TAYLOR, ARTHUR J., 101 St. Vincent Street, Glasgow.
- TAYLOR, CHARLES W., 72 Ramuz Drive, Westcliff-on-Sea, Essex. Assoc., R.E.
 ETCHINGS: *Beyond Chadwell St. Mary*, 9¼ × 7¾; *Kenfig*, 6¾ × 9¾. Eds. 55, 2½ gs. each. LINE ENGRAVINGS: *By Leigh Creek*, 6¼ × 8¾, ed. 50; *Leigh Dyke*, 6½ × 8¾, ed. 55, 2½ gs. each. (St. George's Gallery.)
- TAYLOR, E. A., The Green Gate, Kirkcudbright, Scotland.
 ETCHINGS: *Burnyards*, 6¾ × 8¼; *On Sannox Road*, 6¾ × 8¼; *Kirkcudbright and the Dee*, 6¾ × 8¼. Eds. 35. (Wishart Brown, Glasgow.)
- TELLING, ELIZABETH, 2120 Lincoln Park West, Chicago. Member, Chicago S.E., California P.M.
 DRY-POINTS: *Children of Mrs. Charles M. Schweppe*, 5 × 7½, ed. 100; *Queen Marie of Roumania*, ed. 25, \$12; *Dr. Ralph C. Hamill*, ed. 25, \$12; *Patricia Cathcart*, ed. 10, \$12; *Ann MacPherson*, ed. 10, \$12; *Lucy Straus*, ed. 25, \$12; *Patty Stringing Beads*, 7 × 5½, ed. 200.
- THOMPSON, F. LESLIE, 735 Park Boulevard, Glen Ellyn, Illinois. Member, Chicago S.E.

- THOMPSON, E. HEBER, 92 Fellows Road, London, N.W.3. Assoc., R.E.
ETCHINGS: *Bertha*, $9\frac{1}{8} \times 6\frac{3}{4}$, 2 gs.; *The Diligence Party*, $14\frac{3}{8} \times 11$, 4 gs. Eds. 50. (Colnaghi.)
- THOMPSON, HANNAH, 415 Oakland Avenue, Pasadena, Cal. Member, Calif. S.E.
- THORNE, DIANA, c/o Schwartz Galleries, 517 Madison Avenue, New York.
DRY-POINTS: *Pan of Puck's Hill*, 9×11 , \$24; *The Color Line*, $5 \times 7\frac{1}{2}$, \$9; *The North Wind*, $13\frac{1}{4} \times 9\frac{3}{8}$, \$24; *Situation Wanted*, $9\frac{5}{8} \times 13\frac{1}{4}$, \$18; *Nobody Loves me*, $6\frac{3}{4} \times 9$, \$12; *On the Edge of Wonder*, $9\frac{1}{4} \times 13\frac{1}{4}$, \$18; *Round the Mulberry Bush*, $8\frac{3}{4} \times 10\frac{1}{8}$, \$15. Ed. 100. (Schwartz, New York; Reid & Lefèvre, London.)
- TILY, E., The Rowans, Elgin Road, Sutton, Surrey.
- TITTLE, WALTER, 123 East 77 Street, New York.
DRY-POINTS: *The Bather*, $7 \times 8\frac{3}{8}$, \$30; *The Swan*, $9\frac{1}{8} \times 9\frac{1}{8}$, \$36; *Lotus*, $9\frac{1}{8} \times 7\frac{3}{8}$, \$30; *The Boulder*, $9\frac{1}{8} \times 9\frac{1}{8}$, \$36; *Sir Joseph Duveen*, \$30. Eds. 75. (Dickins.)
- TODD, A. R. MIDDLETON, 18 Cathcart Studios, 34 Redcliffe Road, South Kensington, London, S.W.10. Assoc., R.E.
DRY-POINTS: *Strolling Players*, $5\frac{1}{8} \times 6\frac{1}{2}$, 4 gs.; *The Vamper*, $5\frac{3}{8} \times 6$, 3 gs.; *Reflections*, $7\frac{3}{8} \times 7\frac{3}{8}$, 4 gs.; *The Ancestor*, $3\frac{3}{8} \times 4\frac{1}{2}$, 3 gs. Eds. 60. (Connell.)
- TOLMAN, R. P., 2020 G. Street, N.W., Washington, D.C. Asst. Curator, Graphic Arts, U.S. National Museum, Washington.
- TOOVEY, RICHARD, The Orchard, Sherborne Terrace, Leamington Spa. Hon. Ret. Fellow, R.E.
- TOWNSEND, HARRY E., 23 East 63rd Street, New York. Member, Brooklyn S.E.
- TRAILL, JESSIE C. A., 178 Collins Street, Melbourne. Member, Australian P.E.S.
- TUNNICLIFFE, C. F., 4 Mentone Mansions, South Kensington, London, S.W.10.
ETCHINGS: *The White Horse*; *The New Rick*; *The Thatcher*; *Porketts*; *Christmas Chickens*; *The Wheat Field*; *The Colt*; *The Quarry Road*; *The Constitutional*; *The Kestrel*; *The Pasture Gate*; *The Watering Trough*; *The Doorway*. Eds. 75. (Dickins.)
- TURNBULL, A. WATSON, 21 Sheen Road, Richmond, Surrey.
- TURRELL, ARTHUR J., 128 Chatsworth Road, Willesden Green, London, N.W.
- TUSHINGHAM, SIDNEY, c/o Messrs. James Connell & Sons, 47 Old Bond Street, London, W.1.
DRY-POINTS: *Feluccas, Palermo*, $14 \times 9\frac{1}{8}$; *San Leonardo, Venice*, $13 \times 8\frac{3}{4}$; *Ponte Vecchio, Florence*; $14\frac{5}{8} \times 7\frac{1}{2}$; *Torre Del Mangia*, $6\frac{3}{8} \times 13\frac{3}{8}$; *Ronda*, $12\frac{3}{4} \times 10\frac{1}{2}$; *The Road to Toledo*, $8\frac{3}{8} \times 12\frac{3}{8}$; *The Plaza Mayor, Segovia*, $13\frac{1}{8} \times 10\frac{7}{8}$; *Roman Bridge, Salamanca*, $14\frac{1}{2} \times 7\frac{5}{8}$. Eds. 75, 5 gs. each. (Connell.)
- TUTTLE, HENRY EMERSON, Groton, Mass., U.S.A. Member, Brooklyn S.E.; Chicago S.E.
DRY-POINTS: *Brothers of the Night*, $7\frac{3}{4} \times 9\frac{5}{8}$, ed. 45; *Display*, $7\frac{7}{8} \times 9\frac{7}{8}$, ed. 50; *Death in the Dark*, $9\frac{7}{8} \times 6\frac{7}{8}$, ed. 50; *Solomon's Child*, $10\frac{3}{8} \times 7\frac{11}{16}$, ed. 50; *The Eagle*, $11\frac{1}{2} \times 14$, ed. 75, 5 gs. each. (Colnaghi, London; Goodspeed, Boston.)
- UNDERWOOD, LEON, 12 Girdlers Road, London, W.6.
- VACHER, SYDNEY, Oxted, Surrey. Member, Chicago S.E.
- VAN LESHOUT, A. J., School of Art, Louisville, Kentucky. Member, Chicago S.E.
- VAN RAALTE, H., Tyrells, Ltd., Gawler Place, Adelaide. Member, Australian P.E.S.
- VERREES, J. PAUL, "The Locusts," New Suffolk, Long Island, New York. Member, Brooklyn S.E.
- VONDROUS, J. C., Prague-Stresovice, Vorechovka 486, Czechoslovakia. Member, Chicago S.E.
ETCHINGS: *The Belfry, Ghent*, $9\frac{1}{4} \times 14$; *Canal, Venice*, $9 \times 12\frac{1}{2}$; *An Old Canal, Dordrecht*, 9×14 ; *Rue Flamande, Bruges*, $9 \times 14\frac{3}{4}$. Ed. 120-125. (Brown-Robertson.)
- WAITE, EMILY B., 770 Franklin Street, Worcester, Mass. Member, Chicago S.E.
- WALCOT, WILLIAM, 29 Clifton Hill, London, N.W.8. Fellow, R.E.
ETCHINGS: *Are de Triomphe*; *Back Entrance to Saloman's Palace*. (Fine Art Society.)

- WALES, GEORGE C., 1064 Beacon Street, Brookline, Massachusetts. Member, Brooklyn S.E.
ETCHING: *Baltimore Clipper*. (Goodspeed's.)
- WALKER, ALEXANDER, c/o The Twenty-One Gallery, 15 Mill Street, London, W.1.
ETCHINGS: *Horeham Hall, Essex*, 6 × 4, ed. 30, 3 gs.; *The Hedger*, 5 × 3½, ed. 30, 2 gs.; *The Lane End*, 4½ × 3½, ed. 25, 2 gs.; *Ploughing in the Spring*, 4½ × 3½, ed. 25, 2 gs.; *Ivy-covered Elms*, 6 × 4, ed. 20, 2½ gs. DRY-POINT: *A June Morning*, 4 × 6, ed. 10, 2 gs. (Twenty-One Gallery.)
- WALKER, B. EYRE, Gillbank, Hawkshead, Ambleside. Assoc., R.E., S.G.A.
AQUATINTS: *Palais des Doms, Avignon*, 14 × 10, ed. 50, 3 gs.; *Winter Twilight over Windermere*, 8 × 14, ed. 75, 3 gs. ETCHINGS: *Pont St. Benizet, Avignon*, 8½ × 14, ed. 60, 3 gs.; *Boston Town*, 9 × 12, ed. 50, 2½ gs.; *The Harbour, St. Tropez*, 7 × 7, ed. 50, 1½ gs.; *A Corner of Grimaud*, 7 × 7, ed. 50, 1½ gs. (Connell.) AQUATINTS: *Bow Fell from Iron Keld*, 6 × 8½, 1½ gs.; *The Guildhall, Boston*, 4½ × 6, 21s. Eds. 50. (Connell.)
- WALKER, F. SIDNEY, 54 Bay Rd., North Sydney. Member, Australian P.E.S.
- WALKER, JESSIE A., Quartier de l'Espère, Loubet, France. Member, Chicago S.E.
- WALKER, WILLIAM, Garthwood, Callander, Scotland. Assoc., R.E.
- WALLWORK, RICHARD, Wellington, N.Z. Member, Australian P.E.S.
- WALTERS, MISS PHYLLIS E., St. Mark's Vicarage, Victoria Park, London, E.9.
- WARD, LESLIE MOFFAT, 22 Grant's Avenue, Bournemouth. Assoc., R.E., Member, S.G.A., Print Society.
- WARLOW, H. GORDON, The Round House, Weybridge Road, Weybridge, Surrey. Assoc., R.E.
ETCHINGS: *Wells Cathedral*, 8½ × 5½, ed. 50; *Street in Cairo*, 7¼ × 5¾, ed. 75; *Quazah-Chai River, Iraq*, 5 × 9¾, ed. 50; *Canterbury Cathedral*, 8¾ × 5¾, ed. 75, 4 gs. each. (Greatorex.)
- WARNER, E., 26 Shellcove Road, Neutral Bay. Member, Australian P.E.S.
- WARNER, EVERETT L., Salmagundi Club, 47 Fifth Avenue, New York, and Lyme, Connecticut. Assoc., National Academy of Design.
- WASHBURN, CADWALLADER, Washburn Lignite Coal Co., Minneapolis, Minn.
- WATERSON, DAVID, Bridgend House, Brechin, Scotland. Fellow, R.E.
- WEBER, FREDERICK TH., 257 West 86 Street, New York. Member, Brooklyn S.E.
ETCHING: *Madison Square Garden*, 11½ × 7¼, ed. 100, \$24. (Kennedy.)
- WEBER, SYBILLA MITTELL, 50 Central Park West, New York.
ETCHINGS: *Alert*, 5 × 7, \$12; *Applesauce*, 5 × 7, \$15; *Foul Play*, 6 × 8, \$20. Eds. 50.
- WEBSTER, HERMAN A., 39 Rue d'Artois, Paris, VII. Fellow, R.E.; Member, Société Nationale des Beaux-Arts, Paris.
- WEDDELL, IRIS, Hinsdale, Ill., U.S.A. Member, Chicago S.E.
- WEDGWOOD, GEOFFREY H., 16 Ennismore Road, Stanley, Liverpool. Assoc., R.E., Rome Scholar.
ETCHINGS: *S. Giovanni e Paolo, Rome*, 8 × 10, 4 gs.; *Porta Maggiore, Rome*, 6¾ × 9¼, 4 gs. DRY-POINT: *Roman Festa*, 5¼ × 7¼, 3 gs. LINE-ENGRAVING AND DRY-POINT: *Porta Appia, Rome*, 8 × 7, 3 gs. ETCHINGS AND LINE-ENGRAVING: *Piazza Campo di Fiori*, 6¼ × 6½, 3 gs.; *The Capitol, Rome*, 10¾ × 9, 5 gs. Eds. 60. (Fine Art Society.)
- WHALEY, HAROLD, 3, Moorland Avenue, Baildon, Shipley, Yorkshire.
- WHEATLEY, JOHN, 1 Vale Avenue, Chelsea, London, S.W.3. Assoc., R.E.; Member, New English Art Club.
- WHITE, ALDEN, Acushnet Station, New Bedford, Mass. Member, Chicago S.E.
- WHITE, CHARLES H., 20 Rue Pertinax, Nice. Member, Chicago S.E.
- WHITEHEAD, MISS LILIAN, Bishop Otter College, Chichester. Assoc., R.E.
- WHITHAM, MRS. SYLVIA MILLS, Cherryford-in-Martinhoe, Parracombe, Barnstaple.
- WHITING, FREDERIC, 1 Logan Studios, Logan Place, Kensington, London, W.8. Member, Roy. Inst. of Painters in Water-Colours.

- WHYDALE, E. HERBERT, Wayside, Newmarket Road, Royston, Herts. Assoc., R.E., S.G.A.
 DRY-POINTS : *A Welcome Check*, 10 × 14; *Going to the Meet*, 10 × 14; *Demolishing the Royston Crown*, 10 × 12. Eds. 75, 4 gs. each. (Dunthorne.)
- WICKEY, HARRY, 350 West 21 Street, New York.
- WILIMOVSKY, CHARLES A., 1840 Blue Island Avenue, Chicago. Member, Chicago S.E.
- WILKE, WILLIAM H., 1130 Shattuck Avenue, Berkeley, Cal. Member, Calif. S.E.
- WILKINSON, Brevet-Major Sir NEVILLE R., C.V.O., 6 Duchess Street, Portland Place, London, W.1. Assoc., R.E.
- WILKINSON, NORMAN, 40 Marlborough Hill, London, N.W.8. Member, R. Inst. of Painters in Water-Colours.
 DRY-POINTS : *Cod-fishing on the Great Banks, Newfoundland*, 9 × 12; *Trout-fishing, Loch Poullary*, 9 × 12. Eds. 75, 4 gs. each. (Dunthorne.)
- WILLIS, FRANK, Sunnyclyff, Faversham Road, Whitstable, Kent. Assoc., R.E.
- WILLOUGHBY, MISS ESTHER, 55 Great Ormond Street, London, W.C.1. Assoc., R. College of Art.
- WILSON, MRS. EDITH DERRY, c/o United Arts and Crafts, Inc., 47 West 47 Street, New York.
 DRY-POINTS : *Last of the Litter*, 8 × 10; *Black and White Scotch*, 8 × 10; *Good Work, old Pal*, 7 × 10½, ed. 100, \$15. ETCHING : *Kings of the Field*, 7 × 10, ed. 25, \$15. (United Arts and Crafts.)
- WILSON, ELI MARSDEN, 9 Faraday Road, Acton, London, W.3. Assoc., R.E.
- WILSON, STANLEY R., 33 Strand, London, W.C.2.
 ETCHINGS : *The Zuider Zee*, 8½ × 14, 4 gs.; *Volendam Botters*, 7 × 11, 3 gs. Ed. 75.
- WINKLER, JOHN W., 38 Place de la Calende, Rouen, France. Member, Chicago S.E.; Brooklyn S.E.
 ETCHINGS : *Simon's Wharf*, \$25; *La Maison de Saint*, \$30.
- WINSLOW, HENRY, 24 Marlborough Place, London, N.W.8. Member, Chicago S.E.
- WOOD, FRANKLIN T., Rutland, Mass., U.S.A. Member, Chicago S.E.
- WOODBURY, CHARLES H., Ogunquit, Maine, U.S.A.
 ETCHINGS : *Low Tide*, 9 × 11¼; *Wiscasset*, 7 × 9; *Navy Yard*, 8¾ × 11; *Fog*, 8¾ × 10¾. Ed. 150. (Keppel.)
- WOODWARD, STANLEY W., 147 Newbury Street, Boston, Mass, U.S.A. Member, Chicago S.E.; Brooklyn S.E.
 DRY-POINTS : *Cape Cod House*, 7 × 9, \$24; *Dawn*, 9 × 7½, \$24. (Irving & Casson —A. H. Davenport.)
- WOOLLARD, MISS DOROTHY, 50 Queen Alexandra Mansions, Judd Street, London, W.C.1. Fellow, R.E.; Member, S.G.A.; Roy. West of England Academy.
- WRIGHT, GEORGE, Westport, Connecticut.
- WRIGHT, JOHN, 7 Cheltenham Terrace, London, S.W.3. Fellow, R.E.
- WRIGHT, MRS. MARGARET H., 371 Harvard Street, Cambridge, Mass, U.S.A. Member, Chicago S.E.
- WYLLIE, W. L., Tower House, Tower Street, Portsmouth. Royal Academician; Fellow, R.E.
- YEOMANS, WALTER C., 158 West 74 Street, New York. Member, Chicago S.E.
- YOUNG, CHARLES J., 114 High Point Avenue, Weehawken Heights, New Jersey. Member, Chicago S.E.; Brooklyn S.E.
- YOUNG, MAHONRI M., 148 Prospect Street, Leonia, New Jersey. Member, Chicago S.E.; Assoc., Nat. Academy of Design.
- ZIM, MARCO, 2532 University Avenue, New York.

Publishers of Original Etchings and Engravings by Contemporary Artists.

LONDON.

Bailey, Arthur A., 188 Brompton Road, S.W.3.
 Beaux-Arts Gallery, The, Bruton Street, W.1.
 Bell, A. & Co., 6 Old Bond Street, W.1.
 Bromhead, Harold W., Ltd., 18 Cork Street, W.1.
 Brown, Ernest, & Phillips, Leicester Galleries, Leicester Square, W.C.2.
 Burrow, E. J., & Co., Central House, Kingsway, W.C.2.
 Colnaghi, P. & D., & Co., 144-146 New Bond Street, W.1.
 Connell, James, & Sons, 47 Old Bond Street, W.1.
 Cotswold Gallery, The, 59 Frith Street, W.1.
 Deighton, W. R., & Sons, Ltd., Grand Hotel Buildings, Strand, W.2, and Abbey Gallery, 2 Victoria Street, Westminster, S.W.1.
 Dickins, H. C., 9 Great Pulteney Street, W.1.
 Drake, H., 13 St. Mary Axe, E.C.
 Dunthorne, Robert, & Son, Ltd., Vigo Street, W.1.
 Fine Art Society, Ltd., The, 148 New Bond Street, W.1.
 Fine Arts Publishing Co., Ltd., 7 Newman Street, W.1.
 Fores & Co., 41 Piccadilly, W.1.
 Frost & Reed, 26c King Street, St. James's, S.W.1.
 Graves, H., & Co., 182 Sloane Street, S.W.1.
 Greatorex, Arthur, Ltd., 14 Grafton Street, W.1.
 Klackner, George C., 20 Old Bond Street, W.1.
 Leggatt Bros., 30 St. James's Street, S.W.1.
 Macrae Gallery, The, 16 Fulham Road, S.W.3.
 Museum Galleries, The, 13 Short's Gardens, Drury Lane, W.C.
 R. A. Publishing Co., Ltd., 56 Ludgate Hill, E.C.4.
 Redfern Gallery, Ltd., The, 27 Old Bond St., W.1.
 Reid, Alex., & Lefèvre, 1a King Street, St. James's, S.W.1.

St. George's Gallery, The, 32a George Street, Hanover Square, W.1.
 Sampson, P. E., & Co., 10 Woodstock St., W.1.
 Savile Gallery, The, 10 Savile Row, W.1.
 Stacey, W. J., 71, Gt. Russell Street, W.C.
 Tooth, Arthur, & Sons, Ltd., 155 New Bond Street, W.1.
 Tuck, Raphael, & Sons, Ltd., Moorfields, E.C.2.
 Twenty-One Gallery, The, 15 Mill Street, W.1.
 Walker, Aug., 118 New Bond Street, W.1.

BREAMORE, HANTS.

The Print Society. Organising Secretary, E. Hesketh Hubbard, R.O.I., R.B.A.

BRISTOL.

Frost & Reed, 10 Clare Street.

CHELTENHAM.

Beynon, St. Albans Lodge, Hewlett Street.
 Burrow, E. J., & Co., Ltd.

LIVERPOOL.

Dunthorne, R., & Son, Ltd., 28 Castle Street.

EDINBURGH.

Doig, Wilson & Wheatley, 90 George Street.
 Aitken Dott & Son, 20 South Castle Street.
 Taylor & Brown, 87 George Street.

GLASGOW.

Annan, T. & R., & Sons, 517 Sauchiehall St.
 Barnes, Thomas, St. Vincent Street.
 Connell, James, & Sons, 31 Renfield Street.
 Geehan, F. H., West Regent Street.
 Wishart Brown, Ltd., 136 St. Vincent Street.

STIRLING.

Mackay, Eneas, Murray Place.

PARIS.

Alexis & Cie., 40 Rue Bonaparte.
Andro, J., 40 Rue des Sts. Pères.
d'Alignay, 10 Rue Huber.
Devambez, 43 Boulevard Malesherbes.
L'Estampe Moderne, 12 Rue Godat de Mauroi.
Gobin, Maurice, 1 Rue Lafitte.
Graves, H., & Co., 18 Rue Caumartin.
Guiot, Marcel, & Cie., 4 Rue Volney.
Lecaplain & Cie., 47-49 Rue Cambon.
Morancé, Albert, 30-32 Rue de Fleurus, VI.
Sagot, Edmond (Maurice le Garrec, succr.),
39 bis Rue de Châteaudun.

AMSTERDAM.

Van Wisselingh, E. J., & Co., 78 Rokin.

BERLIN.

S. Fischer Verlag A. G., 90 Bülow-strasse, W.

BERNE.

Gutekunst & Klipstein, Hotelgasse, 8^u.

NEW YORK.

Ackerman Galleries, The, 50 East 57th Street.
Brown-Robertson Co., Inc., 8 East 49th Street.
Dickins, A. C., 665 Fifth Avenue.
Harlow, McDonald & Co., 667 Fifth Avenue.
Kennedy & Co., 693 Fifth Avenue.
Keppel, Frederick & Co., 16 East 57th Street.
Klackner, G. C., 7 West 28th Street.
Kleeman Brothers, 175 West 75th Street.
Milch, E. and A., Inc., 108 West 57th Street.
Montross, N. E., 26 East 56th Street.
Moorepark, Howard, 63 Fifth Avenue.
New York Graphic Society, Inc., 109 West
57th Street.

Robertson, Francis H., 65 East 56th Street.
Schwartz Galleries, The, 517 Madison Avenue.
Tooth, A. and Sons, 709 Fifth Avenue.
United Arts & Crafts, Inc., 47 West 47th
Street.
Weyhe, E., 794 Lexington Avenue.

BALTIMORE.

Bendann, David, 105, S. Baltimore Street.

BOSTON, MASS.

Casson Galleries, 573 Boylston Street.
Doll & Richards, 81 Newbury Street.
Goodspeed's Book Shop, 5a Park Street.

CHICAGO.

Roullier, A., 410 S. Michigan Boulevard.

CLEVELAND, OHIO.

Gage, G. E., 2258 Euclid Avenue.

HINGHAM CENTER, MASS.

The Print Corner (Mrs. E. Whitmore).

MILWAUKEE.

Bresler, F. H., & Co., 423 Milwaukee Street.

PHILADELPHIA.

Sessler, Charles, 1310 Walnut Street.

SAN FRANCISCO.

Vickery, Atkins & Torrey, 550 Sutter Street.

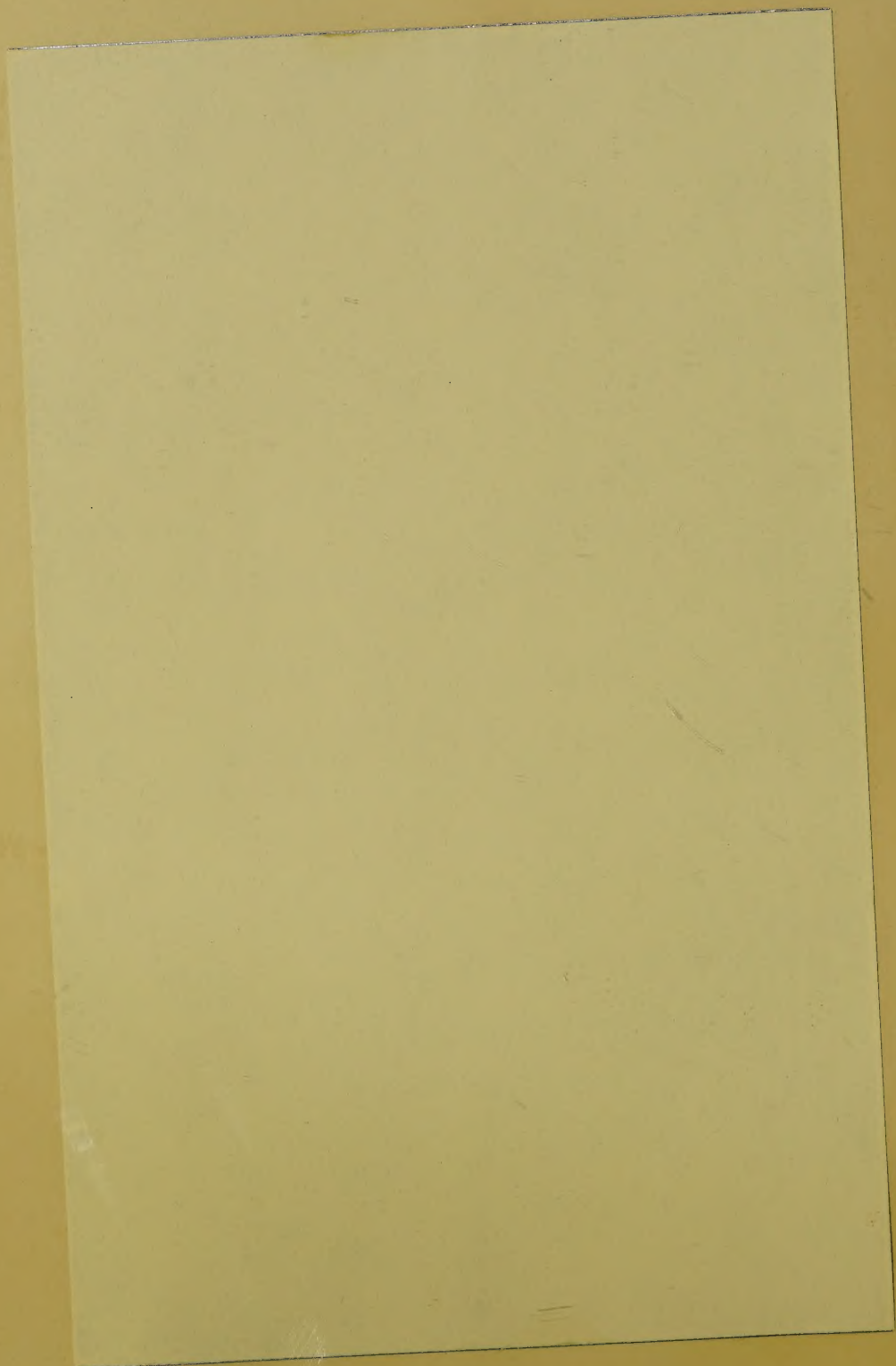
WESTPORT, CONN.

Robertson, Francis H.

SYDNEY, N.S.W.

Gayfield Shaw, 29 Elizabeth Street.

Errata.—Plate 72, *Running Nymph*, by Warren Davis, and Plate 84, *Rain*, by Martin Lewis, are published by Francis H. Robertson, of New York and Westport, Conn., U.S.A.



NE 1730

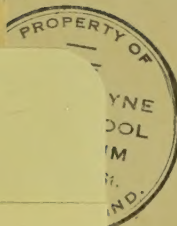
.F5

V.5

W



3 0000 004 877 456



ANNEX

**DO NOT REMOVE
SLIP FROM POCKET**

✓
DEMCO

